



THE NEW YORK

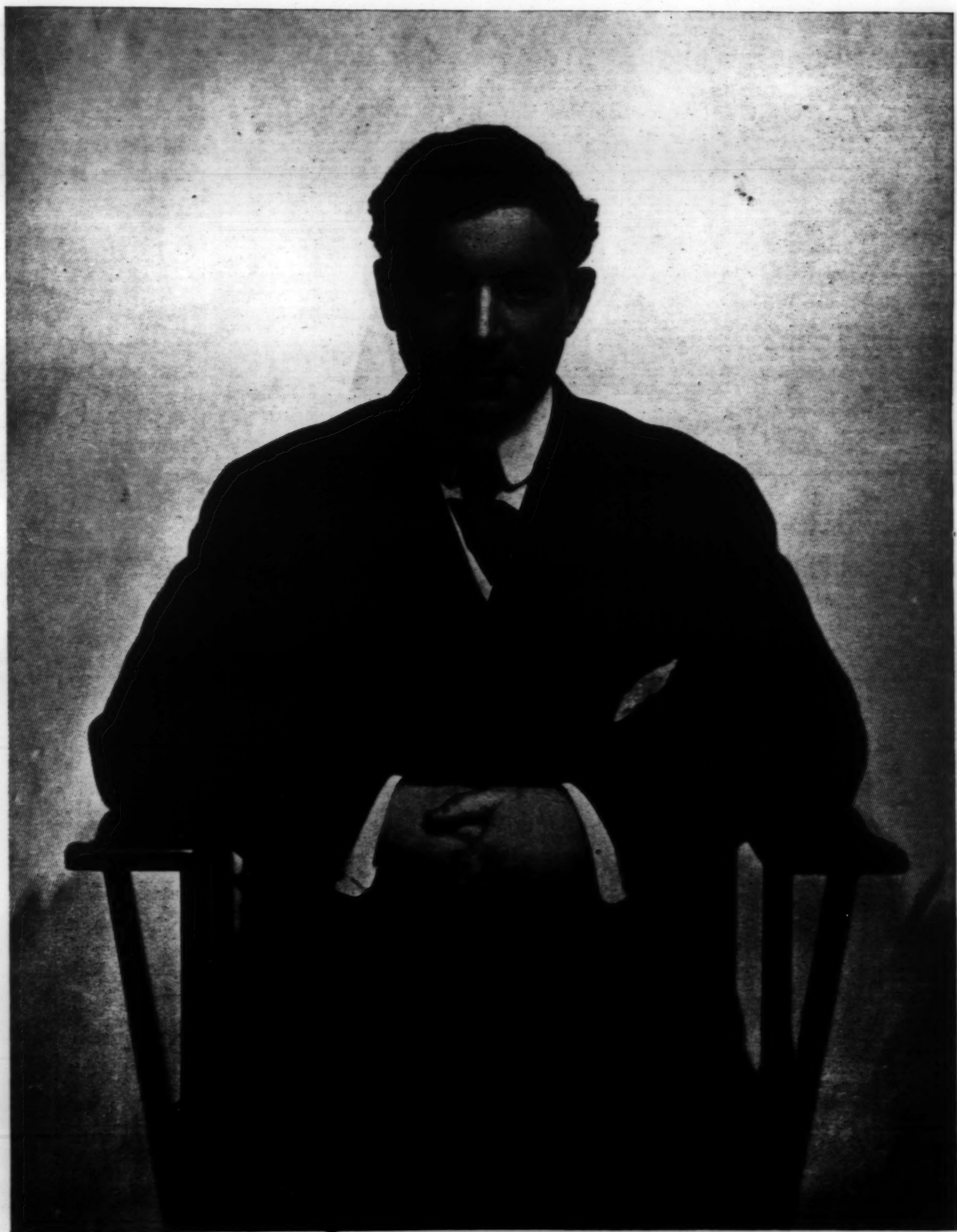


DRAMATIC MIRROR

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GEORGE FLISON

THE MATINEE GIRL



MARIE CAHILL, as she tours the country, has been saying in print and out of it, that if in her life events ever bring about a clash between her career and her happy home she will choose the home, which proves what we had all suspected, that Marie carries about on her shapely shoulders something beside a Paris creation. In the last analysis of the star of Moonshine and the original discoverer of Nancy Brown there is always evident a generous amount of equine logic.

Marie worked hard for her high place on the ladder of success. The hand that drew her from one rung to another toilomely was always her own. She, equally with any American star, has tasted with the sweets of success the salt savor of the tears of disappointment. She has paid the hard price of all true achievement, and that she says she would give it all up and willingly for the placid joys of obscure housewifery is significant.

Yet, what woman whose head is poised levelly upon adequate shoulders would not? Furthermore, Marie proved again her equine intelligence in a time and manner that is meet. She planned and perfected her career without thought of the incident of marriage. Then, having seen all of the bright as well as the clouded side of the career fashioning woman's life, she married, and after three years of wifehood decides that she loves not success less but marriage more.

We congratulate her as we condole with those who, having trod uneven ground, have reached the opposite conclusion. The philosopher's view of love, that it is "Heaven with a band of hell around it," paraphrased, points the moral. Happy marriage is the first and unhappy marriage the second, and who shall say wherein he has pre-empted claim until afterward?

Beverly Sitgreaves, who does everything well, caused something of a sensation by her imitations of Sarah Bernhardt and Eleonora Duse at the reception by the Century Theatre Club.

The imitations were the result of close study of both artists, she having been a member of Madame Bernhardt's company and a guest at her home for several months, and having met the great Italian at many dinners and other social events in Paris. Hers were imitations that imitate, and added another sprig to the laurel of her artistic attainments.

Here Miss Sitgreaves is an actress known to the public almost solely by her work. On the other side her wit made her a favorite among anxious hostesses desiring to make their dinners a success. One after the other these hostesses summoned the aid of the actress's gently barbed tongue, until the girl became a genuine favorite in London and Paris drawing rooms.

Born in South Carolina and reared on a plantation in that State, educated in an exclusive girls' school, she was eighteen before she ever saw a theatre. To her family dancing was a bait of the devil and the theatre a most immoral institution. Teaching was the only "ladylike" occupation that had ever crossed the horizon of their mental vision. So for a few months she was a governess. She ran away from home and pupils and went upon the stage, whereat the different members of her family were threatened with apoplexy, heart failure and paralysis, and all the train of diseases ensuing from shock.

After playing a few parts in America she tried her fortune in London, where she found it. She arrived in town at eight o'clock one night without friends and with almost no money. The next afternoon at four she had secured an engagement with Mrs. Langtry and was studying her part. She played in Gossip on a provincial tour. At a special matinee in London she appeared as the Duchess de Sonnaz in Moths, and the critics announced next morning that a cerebral actress had arrived from America. Convinced by these criticisms as endorsing his own opinion a manager offered to star her in South Africa, whither she went, playing Stella de Gex in His Excellency the Governor. She followed with Lena Despard in As in a Looking Glass, to the joy of Natal. Returning to London she created the lead in A Woman's Love and A Broken Halo, at the Globe.

In this country she is best known as Kylie Bellevue's leading woman in Raffles and Kate in The Heir to the Hoorah. Her last work on Broadway was in Zira. She resembles Jessie Milward physically, and intelligence is the keynote of her acting.

Rumor saith that Marie Dressler has been flirting with one George Edwardes on the other side of the pond, with the result that she will cross the ocean next season with something that resembles a ten-year contract in her pocket, or—where do you carry your valuables, Marie? Beware of the Briton, Marie. The pit does too horribly when it does not understand. You know your performances have some of the quality of caviare.

Even Broadway had to become accustomed to you before its liking grew so strong. Better stay on with the old love.

Ann Sutherland has as sunny a face and as wholesome as one would see on a day's saunter of the Rialto. It isn't a Maxine Elliott face, nor yet quite a Lillian Russell visage, but it's good and satisfying to look at and has served its purpose well. Its contour suggests that the owner has that which until the present generation was denied to women, a sense of humor. I heard her laugh at what would have made most women arch their backs.

A friend of hers has a dog that cost something near his weight in gold. He is a diminutive Boston bull, aristocratic and amiable, but bearing not the slightest resemblance to the Apollo Belvedere.

"Isn't he lovely?" gurgled the canine-mad owner. "And, Anne, look here, hasn't he the real Sutherland profile?"

And Anne laughed, and meant it, too.

Channing Pollock, the author of The Little Gray Lady, has two personalities. One is the apostle of exquisite sentiment and of literature at its best. The other is the press representative of many laurels and some mental reservations in the matter of authenticity. It was the press representative who wrote this apology of prevarication in his magazine, The Show, which he gets out between breaths in his office in the Lyric Theatre. It has an Elbert Hubbardish metre and flavor:

Everybody lies.
And almost everybody lies about it.
There are only a few of us who realize that lying is as natural and as necessary as breathing. Whoever attempts to pass through the world with the truth, the whole truth and nothing but the truth on his lips is an unmitigated fool. It is much worse to be a fool than a knave.

Those lies are evil which produce evil results. Truths which do the same thing are equally evil. The end and not the means is deplorable. Which would you respect more, the man who told a sensitive but weather beaten epistole that she looked every day of her age or the man who insisted that she had never been prettier?

No person who clings to facts consistently can be kind or generous or loving. Such a man would not be tolerated in good society for an hour, and his business, if he embarked in one, would bankrupt him. How long could a doctor or a lawyer or a clergyman resist if he never, never, never told a falsehood? Then why pretend that it is wrong and that you yourself would not do such a thing?

There are three kinds of liars—good liars, bad liars and malicious liars. The first classification is if they do not separate the artist who knows how to falsify from the true deceiver. A clever liar must have ingenuity, imagination, mystery, courage, presence of mind and great histrionic ability. A truth teller need not even possess brains. Cameras and phonographs tell the truth.

Women are born liars. Men acquire the knack. Most fanatics on this subject split hairs to make watch chains for their consciences. They feel honest if they abide by the letter of the law. To them a lie must be a lie, it isn't a lie. It doesn't occur to them that anything that creates a false impression is a falsehood even if it be silence. The worst liar I know is deaf and dumb. He solicits alms and has a bank account.

Malicious liars are wrong. So are malicious truths. The jealous rival who spreads a report of my failure is equally a skunk whether I have failed or not. The majority of falsehoods injure no one and serve an extremely useful purpose. Whenever you see the contrary helps to make one's thinking is the most honest of sins. Let us not speak. Let us come out in the open and lie squarely, looking into the eyes of the man opposite and prevaricating decently, kindly, courteously and sensibly. That's honest.

To every actor his favorite story, which to him ageth not. DeWolf Hopper's concerns the man who could not sleep unless he was on a train, or in some manner created the illusion of traveling.

"I am so accustomed to being on a train that I can't sleep in bed unless," he adds, "I have my man throw a pan of cinders in my face."

This is Tyrone Powers' oft repeated tale of the man who wanted to stop drinking. The hero of the story consulted a physician, who said: "Whenever you feel the craving for a drink eat something. Get a ham sandwich." Faithfully the would-be teetotaler followed instructions. One night on his way to his hotel room he fell across the body of a man who had just committed suicide. The man who would not drink dashed down stairs, took a seat at a table in the restaurant and lifted a pale face to the waiter.

"A— a cove upstairs has—killed himself," he gasped. "G— gimme some ham and eggs."

Olga Nethersole's famed Carmen kiss has faded into pallor beside the crimson of a new rival in realism. Olive Fremstadt's kiss as Kundry in Parsifal is as loud as a sob and as long as the time between stations on a Subway express.

THE MATINEE GIRL

THEATRICAL MANAGERS' ASSOCIATION.

On Wednesday evening, Feb. 7, the Theatrical Managers' Association gave its second annual dinner at the Hotel Astor. Charles Burnham, manager of Wallace's and president of the association, was the chief speaker. Ex-Governor Odell, who was ill and consequently unable to attend, sent a long letter expressing his regret. Addresses were also made by Senator Thomas F. Grady, Dr. Cady Herrick, Colonel George B. W. Harvey, Rear Admiral F. B. Coghlan, Senator McCarren and J. J. Delany. Those present, besides the speakers mentioned, were Champe S. Andrews, H. Aaron, H. C. Ascher, James Buckley, G. A. Bascom, E. A. Braden, W. A. Brady, G. W. Bagge, F. Bailey, Heinrich Conrad, J. H. Curtin, F. M. Case, Jr., J. W. Conditine, Hollis E. Cooler, F. E. Coker, W. J. Collihan, Frank B. Carr, Dr. T. A. Danks, A. J. Dittenhofer, A. W. Dingwall, M. J. Dixon, M. L. Erlanger, A. E. Erlanger, Daniel Frohman, J. F. Flood, J. S. Flaherty, Andrew Freedman, E. A. Lauterbach, A. Lichtenstein, M. A. Leuscher, M. W. Livingstone, E. S. Murphy, Frank McKee, William Marks, E. D. Miner, H. Clay Miner, T. W. Minor, Royal E. Moss, J. E. McDonald, J. T. Munroe, George Mayer, F. F. Proctor, F. F. Proctor, Jr., Antonio Pastor, Maurice Rothschild, William H. Reynolds, J. W. Rye, E. Rosenbaum, Jr., Robinson, Charles E. Rice, J. Rose, J. W. Rumsey, J. W. Goff, Joseph Gordon, E. G. Gilmore, S. W. Gompertz, H. J. Goldsmith, William Harris, Jr., Benjamin Hurtig, Alf Hayman, A. R. Hart, Marc Klaw, S. J. King, George J. Kraus, W. T. Keogh, T. D. Sullivan, T. P. Sullivan, Dr. George D. Stewart, F. V. Strauss, Leo Schlesinger, Dr. Steiner, P. H. Sullivan, J. H. Springer, J. H. Suringer, Jr., Arch Selwyn, J. M. Tierney, L. C. Teller, Ralph Trier, Percy Williams, Louis Wiley, F. F. Whitehouse, Renold Wolf, A. H. Woods and C. B. Zabriskie.

A PRACTICAL FIRE DRILL.

The red curtain used in the finale of the first act of The Earl and the Girl at the Casino caught fire from a defective electric fuse last Tuesday night just as the chorus was making ready for the song. The asbestos curtain was instantly lowered and two streams of water were turned on the flames before the audience became aware of the danger. There was no panic, except among some of the chorus, people on the stage, and no damage was done except to the red curtain and to some costumes soaked by water. The theatre force proved the efficacy of the fire drills, which are held regularly.

METCALFE GETS DECISION.

Writ Secured by Charles M. Burnham Dismissed—Manager Remanded to Custody.

James S. Metcalfe has won another point in his fight against the Theatrical Managers' Association. On Feb. 5 Justice Fitzgerald in the Supreme Court dismissed the writ of habeas corpus sworn out by Charles M. Burnham after he and other managers had been arrested on complaint of the dramatic critic of Life, and remanded Mr. Burnham for trial on a charge of criminal conspiracy. The case was started last summer, when twenty-four members of the Managers' Association were brought before Magistrate Poole on Mr. Metcalfe's charge that these managers had agreed to exclude the complainant from their theatres. After hearing evidence the magistrate held all of the managers for trial, agreeing, however, that a test case might be made with one of their members. Mr. Burnham volunteered as the scapegoat and was arrested. A writ of habeas corpus was secured by his counsel, and the case came up for a hearing before Justice Fitzgerald a few weeks ago. The question to be decided then was not the guilt or innocence of the defendant, but whether the magistrate had reason to hold him for trial.

On the argument before Justice Fitzgerald it was admitted on the part of the managers that they had met and agreed to exclude Mr. Metcalfe from their theatres, but they claimed that they have the privilege of excluding any person they choose, and that their agreement to exclude a particular person did not constitute a conspiracy. In his decision Justice Fitzgerald, after remarking that "it appears that the defendants were offended by certain opinions expressed in Metcalfe's criticisms," says:

"Their resentment may or may not be well founded, but that is immaterial. It cannot be held that dramatic criticism is of itself unlawful, and while it may be that critics in some instances transcend legal bounds the law in such cases affords ample remedies against writers and publishers."

"It is claimed that the combination of managers in this instance practically controls all of the city theatres, and that the secret of their conduct is to deprive the complainant of the opportunity of pursuing his profession. The gravamen of the charge lies in the agreement, and the collective rights of the parties thereto cannot be measured by the nature of their individual rights in respect to individual acts."

"It is true that a theatrical manager owes no duty to the public to give performances, and that, beyond the return of money paid in advance for seats, he incurs no liability should he see fit to discontinue for a time or altogether abandon performances already announced. He may even refuse to sell tickets to some applicants while freely disposing of them to others, provided such discrimination is not on account of race, color, etc.; but, conceding him all these rights, they cannot be held to excuse agreements between a number of managers to the prejudice of an individual or a class of individuals."

"There are unquestionably many purposes for which persons engaged in the same general line of affairs may lawfully combine, but when the purpose of the combination is of a character to affect, prejudicially, the interests of others, then acts which may be within lawful bounds when done by an individual become criminal if done in pursuance of a common agreement by a number of individuals. Thus it has been held that a spectator may lawfully hiss an actor, but that it is otherwise if several persons go to a performance with a common understanding for such a purpose."

"It is as much conspiracy to agree to do lawful acts by unlawful means as it is to agree to do unlawful acts, and, tested by the character of the act contemplated, the agreement becomes often of itself unlawful means."

The possession of a ticket is evidence to some extent of the existence of contractual rights and obligations between its holder and the manager of a theatre, and an agreement or understanding to ignore and repudiate such contract, and to deprive the holder of his right to occupy a seat and witness the performance, without showing any breach of condition on his part, may constitute an actionable wrong."

"The findings essential to the validity of the commitment; to wit, that a crime has been committed, and that probable cause existed to believe the defendant guilty thereof, are supported by evidence, and the discretion of the magistrate cannot be reviewed upon habeas corpus proceedings."

Writ dismissed and relator remanded."

Mr. Burnham will appeal the case, it is said. Following the decision Mr. Metcalfe made another attempt to enter one of the theatres from which he has been barred. On Wednesday night he and Mrs. Metcalfe presented tickets at the Hudson Theatre, were admitted and were not disturbed during the performance. The doorman and the ticket seller said they did not recognize the critic.

GEORGE ALISON.

George Allison, whose picture occupies the front page this week, came from England in 1891 as juvenile man with the Kendals. Daniel Frohman soon engaged him for a term of years, during which he played the leading roles in The Gray Amazon, The Fast Card, etc. After a season with the late Sol Smith Russell he returned to the old Lyceum, New York, for The Princess and the Butterfly and The Tree of Knowledge, and then supported James K. Hackett in Rupert of Hentzau. He played Memeola in Ben-Hur and then stepped into musical comedy as Thomas W. Lawson in The Defender at the Herald Square. He next turned his attention to stock work, and after a short season with F. F. Proctor was engaged by the Sol-Baker company to head their company in Portland, Ore. He remained there for two years, coming direct from there to the Bush Temple Theatre, Chicago, where he is now in his second year as leading man of the Players' Stock company. Mr. Allison has many qualifications for a successful leading man—youth, good looks, distinction, an excellent voice and remarkable versatility. His success in such widely differing roles as The Prince in Old Heidelberg, Ivan the Terrible, Romeo, Uncle Tom, Billings in Too Much Johnson, and Mathias in The Belis has done much to establish him as one of the most popular leading men in the country to-day.

THE TRANCOSO TRAIL PRODUCED.

The Trancoso Trail, by Frances Hastings and Henry Fitch Taylor, had its first presentation at the Lyceum Theatre, Rochester, N. Y., on Feb. 5. The scene of the play is laid in old Mexico, and the story is about a drunken stage driver, formerly a well-born Eastern man, who is finally reformed through the efforts of the daughter of a mine superintendent. In the cast were Tyrone Power, Henry Jewett, Marie Wainwright, Beverly Sitgreaves, Habel Tallaferra, and Claire Kulp. Miss Tallaferra took the part of Gertrude Coghlan, who is ill.

ENGAGEMENTS.

Seth Cabell Halsey, by Daniel V. Arthur, for The Education of Mr. Pipp, opening at the Chestnut Theatre, Philadelphia.

Eben Plympton and Guy Standing, to support Ota Skinner in The Duel.

George Tollman, as principal tenor in The Free Lance.

Edwin A. Sparks, to play the juvenile with Pink O'Hara in Mr. Harney from Ireland.

A. G. Knight, as musical director with the Cradockville company.

Eleanor Whiting, for the role of Lucy Rigby in Macklyn Arbuckle's The County Chairman company.

Freeman Barnes, for The Duel.

Theresa Rollins, to play leads and heavies under Ben Kahn's management.

Rosalind Zaleska, to originate the leading role in J. E. Todd's production of Old Nuremberg.

Robert Turner, for juvenile leads with J. E. Todd.

Lizkie Goode, for As Ye Sow.

Mrs. Charles W. Craig, for The Chameleon.

Scott Stuzins, for When Knighthood Was in Flower.

REFLECTIONS

Charles K. Harris, publisher of Mexicana, denies that there was any "publishers' clique" present at the opening performance to "boost" the song, "I Was Just Supposing." The popularity that the song has achieved during the last week helps to prove Mr. Harris' assertion. It is being whistled and sung on the street, and is one of the most favored songs of the season.

Charles Carlos, of Ringling Bros' Circus, and Ruth Jordan, of T. W. Dinkins' Baltimore Beauties company, were married on Dec. 1 in Mobile, Ala. Mr. and Mrs. Carlos are spending their honeymoon in Mexico.

The Shuberts are planning the production of a play called Brown of Harvard at the Princess Theatre on March 5. Henry Woodruff, himself a Harvard graduate, will play the title part. The Shuberts are also to produce a new musical play called The Social Whirl, in the Spring. Ross and Fenton are to be in the cast. A new play by Cleveland Moffat, entitled Money Talks, is also being arranged for early production. Amber Lawford will have a principal role.

H. S. Northrup replaced Campbell Gollan in the role of James Wynnegate in The Squaw Man last week.

The cast of The Triangle, to be produced at the Manhattan Theatre on Feb. 19, will include Consuelo Yamaoka Bailey, May Isabel Flak, Charlotte Walker, Ferdinand Gottschalk, Byron Douglas, William Bramwell, and Colin Campbell.

Annie Lloyd has resigned from West and Vokes company and joined York and Adams.

E. D. Price, manager of the Alcazar Theatre, San Francisco, has been admitted to the California bar. Before he entered the theatrical field he was an attorney in Detroit.

A Madcap Princess, with Sophie Brandt, will resume its tour at Easton, Pa., on Feb. 12. The property is now owned by the Knickerbocker Production Company.

The American Academy of Dramatic Arts will produce on Thursday afternoon, Feb. 15, at the Empire Theatre, for the first time in English, the four-act comedy, Friends of Youth, by Ludwig Fulda, preceded by a one-act play, The Fool's Folly, by Oliver White.

The McGregor Opera House at Brazil, Ind., was completely destroyed by fire on Feb. 1. Plans are now being made for a modern theatre to be completed for the opening of next season.

Willard Holcomb has sold his latest play, Hazing, which will be produced next Autumn.

Fisher's Opera House at Astoria, Ore., was completely destroyed by fire on Feb. 3, causing a loss of more than \$10,000. Scenery and costumes of the Rocalan Comic Opera company were badly damaged, seriously crippling the company. The owners of the house, F. A. and A. C. Fisher, intend to rebuild at once.

Twin sons were born to Mr. and Mrs. Thomas Gossman on Feb. 6. Mr. Gossman is property master of Ben Hur.

M. B. Leavitt has secured the English rights to Bedford's Hope and will produce it in London at an early date.

W. A. McShaffrey has sold his lease of the Brownville, Pa., Theatre to Elson Hommel, of Belle Vernon, who took charge last week. Mr. McShaffrey has gone to Puntawney to take charge of the Jefferson Amusement company's enterprise, of which he is part owner. Mr. Hommel has had considerable experience in the theatre business.

George S. Gullette, the song writer, and Olive Carr, late of The Gingerbread Man, Mr. Harney from Ireland, and Buster Brown, were married in Room 13 at the Metropolitan Hotel, New York city, on Feb. 5, by Alderman James Smith. Among those present were Charles De Rosa, William Long, Timothy Sullivan, and Henry Applebaum, secretary to the Hon. T. D. Sullivan.

Joseph W. Leigh has closed as business manager of the Clare Jenkins company and is resting at his home in Brooklyn, N. Y.

At the request of the trustees of the Chicago Art Institute, all the personal art relics of the late Theodore Thomas, the orchestra conductor, have been removed from that institution by his widow. Among the articles are costly batons, studded with gems, and gold and silver loving cups. There is no other place there to exhibit them.

Benjamin Chaplin's new character drama, Lincoln, will have its premiere at Hartford next Monday, Feb. 19. The cast will include, besides Mr. Chaplin, Francis M. Ginn, David R. Young, W. H. Pascoe, Malcolm Duncan, Julius Barton, J. H. Lewis, George Clarke, Maud Granger and Daisy Lovering.

O. Hans San will sail on the steamship China Feb. 13 for a three months' visit to Japan to procure additional features and properties for his act, Scenes from Japan.

Henry Vibart replaced Guy Standing in The Fascinating Mr. Vanderveldt on Feb. 9. Mr. Vibart came to America as a member of Henri de Vries' company.

George L. Baker, of Portland, Ore., has forwarded to The Mimosas a postal card that reads as follows: "My Dear Mr. Baker: Will you kindly inform me and settle a little controversy. If J. K. Hackett and Mary Manning played your house last Summer in Leveille? The handwriting is that of an intelligent man, and Mr. Baker is wondering how such dense ignorance can be possible in the progressive West."

Maybelle Raymond, leading woman with The Show Girl, was struck by the curtain at Wilmington, Del., on Feb. 8, and severely injured.

The graves of Sir Henry Irving and Charles Dickens were decorated with flowers on Feb. 7 in honor of their birthdays, though Irving's anniversary really falls on Feb. 6.

Elvira Cross Seabrooke has taken Eva Davenport's role in Wonderland and will retain the role the rest of the season.

MANAGERS' LAND SPECULATION.

William F. Connor, Lee Shubert, and Frank Daniels have bought a strip of land on Long Island, extending to the water front, near the uncompleted Blackwell's Island Bridge. Many persons with small capital are acquiring property in this neighborhood, and the association formed by the two managers and the actor is one of several combinations of theatrical people to become landholders in a prospectively valuable location. It is said that the trio were offered an increase of \$50,000 for the property soon after the purchase.

PREMIERE OF MR. HOPKINSON.

Mr. Hopkinson, a farce, by R. C. Carton, had its first American presentation in the Hyperion Theatre, New Haven, on Feb. 8, under the management of Frank Curzon and James K. Hackett. The leading part was played by Dallas Welford. Other leading players were Annie Hughes as Miss Dibb, sweetheart of Hopkinson; Olive Temple as Lady Thyrn, the earl's daughter; Elinor Foster as the Duchess of Braceborough, and Fred Lewis as the Earl of Addleton.

SOTHERN AND MARLOWE ENDOWMENT.

E. H. Sothern and Julia Marlowe have written a letter to the Washington Post offering to contribute \$1,000 as the nucleus of a fund for the establishment of a chair of dramatic art in the George Washington University, Washington, D. C. They also agree to give occasional benefits for the purpose and hope that other players will be sufficiently interested to do the same thing.

GALLOPS PRODUCED.

Gallops, the new comedy by David Gray, was presented for the first time on any stage at Rand's Opera House, Rochester, N. Y., on Feb. 8. The play is said to have made a good impression and to have been well played.

AT THE THEATRES

To be reviewed next week:

GALLOPS.....Garrick.
THE DUEL.....Hudson.
MAJOR HOPKINSON, JR.....Savoy.
GEORGE WASHINGTON, JR.....Herald Square.
AT THE WORLD'S MERCY.....Star.
SCHOOL MATRONS.....Empire.

Madison Square—Lucky Miss Dean.

Comedy in three acts, by Sidney Bowkett. Produced Feb. 5.

Acacia Dean.....Helen Grantly
Frederick Ware.....William Courtleigh
Lady Ashmore.....Mrs. Goldfinch
Ferdinand Chaney.....Paul Everett
Horace Chaney.....Frank Patton
Wilfred Ashmore.....Ferdinand Gottschalk
Julius Dean.....C. N. Schaeffer

Lucky Miss Dean furnishes a new development of the comedy lie, and, though shaky in ethical principles, shows a denouement not without moral purpose. It was first produced at the Criterion Theatre, London, last August, with Ethel Irving as the lucky lady and Marsh Allen as her husband, and ran successfully through the hot season. Being a comedy of situation and dialogue, and hence mostly neutral, than British comedies usually are, it transplants well into American atmosphere. References to Bloomsbury as a lodging house district and Victoria Street as a place of exclusive flats, and the naming of money in pounds, shillings, pence and a ha'penny are the only distinctively British lines in the play.

The story illustrates the effects of a lie told in print by an impetuous and impetuous artist. Frederick Ware, the artist, and Acacia Dean, a music student living in adjacent flats, have been secretly married, keeping the secret inviolate so that Acacia's £200 a year allowance will continue. When the play opens they are each two quarters in arrears for the rent of their respective apartments and have received notices of disposssession from their landlord. Mr. Ware, assisted by a newspaper friend, has had printed a notice that his picture of Miss Dean has caused a wealthy Scotsman to make the young lady his heir to the sum of £300,000. This little puff is expected to bring a swarm of clients to the artist, but instead it brings Acacia's relatives—an uncle and aunt with views for her social progress and two cousins with views to matrimony. Uncle and aunt announce that they have stopped the allowance formerly given the niece; Cousin Wilfred and Cousin Horace declare that they love Acacia for herself alone. This declaration gives Miss Dean an idea. No longer able to depend upon the allowance to pay the landlord, she conceives a plan of making either Horace or Wilfred buy her picture to prove that his love is purely unselfish. The plan succeeds only too well, for by an unconscious blunder of Ware both cousins buy the portrait, unknown to each other, making the sale practically void. Just before the billings arrive to carry out the dispossession proceedings Ware receives a commission to go to Paris and paint the portrait of a Pittsburgh millionaire's daughter. The packed trunks and in them many fine things ordered by aunt for her heiress niece are started for the station, and Acacia and Ware leave the mercenary relatives in the so-called dismasted apartment. Uncle, aunt and cousins Wilfred and Horace, awaiting Acacia's return and trying to "sit each other out," are dispossessed of the furniture, as they deserved to be for showing such a mercenary spirit, and the play closes with a group of astonished swells watching two hard-faced porters give an energetic eviction scene.

William Courtleigh fresh from being redeemed as David Corson, proved his versatility by impersonating the irresponsible artist, Ware, with the impetuousness belonging to the character and something of the snap necessary to comedy. His failure on the opening night to make the part as bright as the dialogue was due chiefly to a lack of familiarity with his lines. Helen Grantly as Acacia Dean gave evidence of having ability for comedy, though lacking in stage experience. She is girlish, has a good voice well controlled and needs but a little more surety to give her a place in the list of good players. Mrs. Goldfinch as the aunt, Lady Ashmore, satisfactorily filled the disagreeable role of a wealth-impressed selfish "manager."

Ferdinand Gottschalk gave a finished impersonation of a miserly young man with chronic influenza, and extracted every particle of humor from the incidents surrounding the character of Wilfred Ashmore. Frank Patton was a dignified young diplomat, Horace Chaney, faultlessly dressed and mannered, but somewhat awkward in managing his cane and monocle. He has a good stage presence and is able to use his voice and facial expression to advantage. Paul Everett as Ferdinand Chaney, the uncle, made a good foil to Mrs. Goldfinch and but for a certain stumbling manner of speaking was satisfactory. C. N. Schaeffer, seen recently in the silent part of the usher with De Vries, had no opportunities in the role of the bailiff.

A DAUGHTER OF THE TUMBLER.

Play in one act, by Walter E. Grogan.

Engine.....W. H. Gilmore
Adele.....Cecilia Radcliffe
Madame Brenau.....Margaret Fitz Patrick
Elise.....Emily Wakeman

Lucky Miss Dean was preceded by a one-act melodrama of the French revolution family. It is a little thing at best, revolving on a cheap bit of sentiment, ineffective and without a sympathetic element. Elise, the "Daughter of the Tumbler," in seeking to run down and deliver to death her betrayer, Eugene, finds that the man has married a woman who once gave a crucifix to her child—Elise's child—which Elise sent back when the child died. Because of an oath made at that time the blood-thirsty "Daughter" allows her victim and his wife to escape.

Had it not been for the strength shown by Emily Wakeman in the role of Elise, the piece might pass without comment. Miss Wakeman forced into the lame lines and situations a compelling personality. The softening of her voice when she discovers the identity of her victim's wife and the choking struggle between her conceived duty toward the republic and the memory of her vow were skillfully and effectively managed.

W. H. Gilmore as Eugene, Cecilia Radcliffe as Adele and Margaret Fitz Patrick as Madame Brenau were able to do no more than recite their lines. The puerility of the play seemed to destroy whatever natural ability they may have.

Irving Place—Leontine's Husbands.

Comedy in three acts, by Alfred Capus, German version by F. M. La Violette. Produced Feb. 8.

Leontine.....Marie Reisenhofer
Adolf Dubois.....Rudolph Christians
Plantin.....Otto Meyer
Baron de la Jambiere.....Harry Golden
Marquise von Vornay.....Georgine Neundorff
Hortense Sylva.....Joe Hertz
Anatole Grimard.....Otto Ottbert
Juliette Premieur.....Amada Blum
Isabelle de Vermeuil.....Anna Sanders
Bélon.....Carl Knack
Virginia.....Marie v. Wegern
Bonnet.....Frans Erian
Miette.....Ema Bruhn
A messenger.....Louise Koch
A servant.....Anita Herbert

At the Irving Place Theatre last Thursday night *The Husbands of Leontine*, a comedy in three acts by Alfred Capus, German version by F. M. La Violette, amused to its heart's content a large first-night audience. The play is well worth production, for it is exceedingly funny, and it is honestly deserving of the laughs it gets. The piece, it must be admitted, is highly seasoned, but never so much as to make it unpalatable. The dialogue is excellent, the plot moves smoothly, and the situations are first-rate. In fact, most of the humor of the comedy lies in the situations, which cannot easily be anticipated, and impress the more strongly because of their

unexpectedness. The story is familiar to theatre-goers through the English version produced in New York a year or two ago. In it appeared a galaxy of three stars. First and foremost was Marie Reisenhofer, one of Germany's leading actresses, whose debut it was. She proved herself to be a most capable comedienne. Her methods are naturalistic and are characterized by shading. Rudolph Christians gave a smooth performance as Dubois. Harry Walden distinguished himself in the role of the Baron. It can truly be said that there is no actor more capable than he now playing on the local boards. Georgine Neundorff was good as the Marquise. Otto Ottbert satisfied as the Professor.

Murray Hill—Gay New York.

Comedy, with music, in two acts. Book by Maurice Hageman. Music by Harry Trappert. Produced Feb. 5.

Herman Schultz.....Dan Mason
Bertha Schultz.....Louise Sanford
Julia Smith.....Leah Keinz
Frank Swift.....Charles E. Kelso
Mlle. Philbrick.....Lillian Hoeftin
Marie Darcy.....Kathryn Bartlett
Hon. W. B. Jennings.....Theodore Peters
Wilbur Jennings.....Edward B. Adams
Walter Brook Jennings.....Joe F. Willard
Sam.....William Butler
Officer Ketchum.....Dan W. Mack
Famulus.....Bessie Hamilton
Polly Primrose.....Lulu Lee
Dolly Van Tassel.....Violet Rio
Donna Dean.....Nellie Cameron
Marjorie Darje.....

Gay New York in reality is far from being so jolly and care-free a locality as it was depicted last week on the stage of the Murray Hill Theatre. However, one goes to a musical comedy for the express purpose of forgetting the proverbial wolf and all his companion grim facts of daily existence, so that the less they are in evidence the more acceptable is the entertainment.

Dan Mason, German-dialect comedian, is a strenuous antidote for the blues, and most of his assistants are antidotes almost equally efficacious. The comedy itself is founded on an old, old idea—the complications arising from the fact that three different gentlemen all respond to the name of Jennings—but somehow it has been ingeniously rejuvenated. It is as if the ancient plot had been robbed of its white wig and patriarchal beard, appearing once more as a rolistering young fellow of twenty-one.

The characters are not true to life, simply because it would be folly to make them so, yet the burlesque spirit which necessarily pervades the action is never offensively patent. The rough and tumble farcical nature of the acting is full of contagious good spirits and supported by an underlying sense of genuine humor. The whole cast is on a glorious roll.

The intrigue is one of those complicated maladies which, while it baffles minute diagnosis, is so amusing that it is better left uncured. The explanation of the origin of the trouble, like Mr. Darwin's explanation of the origin of species, was reserved until after the developments were all accomplished facts. It was all about a hat. During the absence of his wife Herman Schultz went on a moderate sized "spree" at a certain restaurant, not being in a condition to exercise his ordinary powers of discrimination, exchanged head gear with a gentleman who turned out to be the Hon. W. B. Jennings, the father of his prospective son-in-law. When his spouse returned Schultz was naturally terrified lest the anonymous gentleman should put in an appearance and let the cat out of the hat. Every one who entered was consequently mistaken for the owner of the hat and forcibly ejected by the old fellow and his nephew. And it was not such a simple matter to get rid of Walter Brook Jennings, of the Swedish massage establishment! Moreover this second W. B. J., who was not at all like the honorable judge of the Supreme Court, was mystified to learn that his son was betrothed to Schultz's daughter, the fair Julia.

The plot was made still more intricate by the introduction into the household of Mademoiselle Florizel, a famous dancer, affianced to Frank Swift, the nephew, as a certain relative, Marie Darcy, M.D., of Vassar College. When Miss Darcy herself arrived on the scene she thought to solve the mystery by impersonating one of her French college chums, unfortunately being ignorant of the fact that detectives were on the trail of this foreign young woman. A small volume would be required to detail every contortion of the story, but given these ingredients and the assurance of a felicitous conclusion, the reader can form for himself a fairly correct idea of the comedy were interpreted fourteen musical numbers, more than half of them choruses. Right here it should be mentioned that much of the music was "catchy," some of it was melodious and almost all of it was decidedly "singable."

Dan Mason, alias Herman Schultz, is one of those comedians who is continuously winking the other eye and collapsing into the arms of his assistants. He indulges in horse-play with such inveterate consistency and hearty good will that he is truly a comic as he is uproarious. He banged a table with such astounding force for a small man that all the other members of the cast gripped their chairs and blinked their eyes after every ponderous blow. The wonder is that the table managed to stand up under such treatment. Louise Sanford as his wife managed to inject more character study into her role than any other individual, and Edward Brennan as Jennings of the message and music, contrived to play in some of the low comedy, but without getting brutal or distasteful. Undoubtedly the funniest man of all was Joe F. Willard, the colored servant, whose "Blinkie Dee" song received at least a score of encores. He shifted the furniture while he danced a shuffle and tumbled down so frequently that the audience took to shouting with laughter every time he tripped. Charles Foreman as Frank Swift, Edward Adams as the son and Theodore Peters as the judge were competent, but more normally conventional. Leah Keinz was a pretty ingenue and Lillian Hoeftin had noticeably the best voice in the company, and her singing easily captivated her audience. Kathryn Bartlett was the most vivacious and piquant of the women. There was an absurd messenger, Swiftly by name, so slow "he couldn't catch the whooping cough." The other five characters were of no importance. The twelve girls of the chorus furnished a striking illustration of how superior these small road company choruses often are to the large organizations. These numbers were put on by Edward Adams.

Third Avenue—Big-Hearted Jim.

Melodrama in four acts, by William L. Roberts. Produced Feb. 5.

Jim Saxon.....George Klint
John Heulette.....John Abbott
Pierre De Lastrange.....J. Kell Leod
Silas Glorin.....Earle Sterile
Sam Hurley.....Herman Lester
Tom Broadwater.....W. H. Davis
Tim Quarts.....William Darcy
Lin.....Harry Golden
Buck Lewis.....Fred Hendricks
"Hunt" Higgins.....Myer Richards
Dora Carlyle.....Maybelle Moore
Elizabeth Summerland Liddy.....Jesse Stevens
"Bess".....Agnes Hart
Triksa.....

Big-Hearted Jim had such an immense cardiac organ that in some mysterious way it seemed to have crowded his brain out of place. Nevertheless, the melodrama which bears his name is interesting and literally loaded to the muzzle with gun-play and local color, supposed to be imported from Montana. For the first two acts it is a rather dreary and conventional performance; in the third act the Chinaman drinks a love potion and blank cartridges begin to explode, and in the last scene every man who has the likelihood to appear upon the stage becomes a living target either for the Indians or the white villains.

As will be seen from the synopsis, the complications are direfully conventional, but the change of locality and the ceaseless bombardment keep the audience in a state of suspense. As hardened as the critic is to this kind of exhibition, he would not have been surprised if the manager had stepped before the curtain to ask whether

there were not an undertaker in the audience. The final climax is both clever and thrilling. A melodrama is not to be treated contemptuously when the audience becomes so excited that, when the hero returns the villain his knife after disarming him, the gallery rings with cries of "Kill him! Kill him!" The hero is a large man and he employs a size of pistol seldom seen in the metropolis.

Jim Saxon, Sheriff of Medicine Lodge, Mont., was in love with Dora Carlyle, the pretty school-mistress, who boarded with a robust mountain woman—she must have tipped the scales at two hundred and fifty pounds—by the name of Elizabeth Liddy. From her long soliloquies one learned that she had been the victim of a pretended marriage with John Heulette of Chicago; that her father and mother had died of broken hearts; that the child had died of some anonymous complaint, and that she had escaped to the bad lands to begin her life over again. Mr. Heulette, not knowing of her presence in the neighborhood, came to Medicine Lodge in search of Triksa, a Blackfoot Indian girl, whom he believed to be the heir to a stupendous fortune. This gentlemanly villain offered his former mistress the alternative of helping him to abduct the girl and gain the reward or of having her past history exposed. The heroine proudly refused to become an accomplice. Heulette, having bribed Pierre De Lastrange, "half Indian, half French and all dog," endeavored to capture the Indian maiden, this causing a Blackfoot uprising on the reservation. The mountaineers naturally wanted to lynch the citified offender, but Big-Hearted Jim, though in duty bound to arrest Heulette as a forger, saved him from the risk of his own life, because he believed that Dora loved him. Heulette made good his escape, taking the young squaw forcibly with him; the Indians attacked the stockade, Triksa returned and peace was proclaimed. By this time the gallant Sheriff was informed of Heulette's real relationship to Dora, and, true to the principles of melodrama, thought her none the less worthy to be his wife. In the end the vile Frenchman, starting to shoot Jim, was himself shot by the Indian maiden, so that the bullet killed the villain instead. To come relief consisted of a drunken Chinaman, Lin, and the bashful courting of Silas and the matronly Elizabeth. The Chinaman was decidedly original, but scarcely more laughable than Silas attempting to make love seated in a chair which "Bess," the orphan protégé of Jim, who turned out to be the genuine heir to all that money, had placed over an oil stove.

George Klint, who "starred" in the role of Jim Saxon, probably assumed his peculiar style in an ill-advised effort to prove the extraordinary capacity of his heart. His delivery was "big" and windy and monotonous, with a deathly determination to be superbly wholesome; yet he had a magnificent physique and a certain forcefulness which caught the fancy of the crowd. The best performances were given by Jesse Stevens as the stout and kindly mountain woman and by Nell McLeod, the dastardly "Canuck," for these two characters, so widely diverse, were both thoroughly earnest and convincing. It requires no little artistic stage craft to portray a "character villain" with such sound consistency. Harry Garrity as the "heavenly Chinese," was also extremely good, being as bland as the subject of Bret Harte's poem, ludicrously timorous and equally ingenious, drunk or sober. John Abbott, the gentleman rascal and betrayer of women, presented a good appearance, but had to wrestle with all the ancient trials of such a role, as did the lady in black, Maybelle Moore, Agnes Hart, the Blackfoot maiden, was pretty, but strangely unlike any mortal Indian the critic has ever seen on his Western expeditions—unlike any Indian that ever existed, for that matter. Louise Skillman suggested a girl of the Montana mountains with some approximation of reality. Herman Lester as Sheriff of Silver Bow was more convincing than W. H. Davis or William Darcy as boys of Medicine Lodge. Earle Sterling was fun as "a yosh" character transplanted from the West. Though he fired all six chambers of his gun every time he had the shadow of an excuse—once at poor Lin, whom he mistook for a ghost—he was fortunately too bad a shot to do any execution. The other characters were unessential.

Yorkville—By Right of Sword.

W. J. Kelly's Stock company presented By Right of Sword at the Yorkville Theatre last week, the third week of the company's tenancy of this house. Mr. Kelly was seen to advantage in the role of Richard Hamilton and Nettie Douglas made a pleasant Olga Petrovitch. Other principal characters were taken by May Louise Alsina, Countess Paula Tuskoff, Josephine Sherwood as Princess Weletski, Georgiana Wilson as Countess Palitzin, Harold Hartwell as Hon. Rupert Balister, Frederick Kirby as Prince Bilba-soq and Count Tureski, Walter D. Green as Major Deviniski, Louis Frohoff as Herr Weber, Charles Arthur as Benet, Irving Hess as Colonel Capriste, and Mr. Helton as Lieutenant Essaleff. This week, Prince Karl.

Criterion—Russian Matinee.

On Tuesday afternoon, Feb. 6, Paul Orloff and his Russian players repeated at the Criterion Theatre their success of the week before, Tsar Feodor Ivanovitch, which drama is the second in Tolstoy's trilogy of historical tragedies. This performance was for the benefit of the Country Home for Convalescent Babies at Sea Cliff, L. I. There was such an audience as is generally seen only at exceptional performances of the opera and the amount realized is said to exceed \$2,000.

At Other Playhouses.

PROCTOR'S FIFTH AVENUE.—Gerald Griffin was practically starred last week in a special production of The Bonnie Brier Bush. By a vote of the patrons Mr. Griffin was declared the most popular man in the Proctor company, and he was allowed the privilege of choosing a play in which he could play the star part. He selected The Bonnie Brier Bush and his performance of the charming character of Lachlan Campbell was a rare treat. He sounded all the depths of the part and even those who had seen J. H. Stoddart play it were of the opinion that Mr. Griffin's performance was in no way inferior. His dialect smacked of the heather and his every inflection showed that he had bestowed unusual care on the study of the role. He was given an ovation at every performance and it was noticed that many of the former steady patrons returned to witness Mr. Griffin's splendid performance. Amelia Bingham appeared as Flora and though the part is not well suited to her she played it cleverly. Isabelle Everson played it at her usual matinees with much grace and charm. The cast also included George Howell, James Young, A. H. Van Buren, Hardee Kirkland, H. Dudley Hawley, Olive McVine and Mathilde Dehshon. This week's attraction is Cashel Byron's Profession.

PROCTOR'S 125TH STREET.—A Fair Exchange was presented last week, with Paul McAllister in the role originated by Thomas W. Ross and Beatrice Morgan as the dashing Mrs. Ryerson. They were well supported by William Norton, who has rapidly become a warm favorite with the Proctor patrons; Isetta Jewell, Agnes Scott, Harry Hillard, Sol Alken and others. This week's play is The Bonnie Brier Bush, with Gerald Griffin as Lachlan Campbell.

WEBER'S MUSIC HALL.—Flora Zabelle appeared in the role of Mrs. Jack Van Shaik in Higgleddy-Piggleddy last week, replacing Trizie Friganza.

THALIA.—The Factory Girl was the bill here last week and attracted large audiences. This week, No Mother to Guide Her.

WEST END.—Al H. Wilson in a German Gypsy was the attraction last week. Mr. Wilson repeated the success made at a downtown house earlier in the season. This week, Hap Ward in The Grafters.

STAR.—More to Be Pitied Than Scorned, with Walter Wilson in the leading role, was the bill last week. This week, At the World's Mercy.

AMERICAN.—Buster Brown, with Master Gabriel heading the company, played to crowded houses last week. An extra performance was

given Saturday morning, with good attendance. Texas is the bill this week.

GRAND OPERA HOUSE.—Blanche Walsh in The Woman in the Case was the offering last week. This week, William Collier in On the Quiet.

HARLEM OPERA HOUSE.—Dockstader's Minstrels found favor uptown last week and drew large audiences. This week's attraction is Frank Daniels in Sergeant Brue.

METROPOLIS.—Ernest Hogan in Rufus Rastus met with favor in the Bronx last week. David Higgins in His Last Dollar is this week's offering.

MANHATTAN.—A professional matinee of Before and After was given on Feb. 6, with nearly every prominent actor in New York in the audience. This is the last week of the Dittschstein comedy here, The Triangle being booked for production on Feb. 19.

ACADEMY OF MUSIC.—Mrs. Carter presented Du Barry last week to capacity audiences. The same play will be presented this week.

HUDSON.—Man and Superman closed its long run on Feb. 10, beginning a tour of the larger cities. The Ducl is to be produced to-night (Monday).

MAJESTIC.—The Little Gray Lady moves from the Garrick Theatre to Columbus Circle this week for a week's run. Williams and Walker in Abyssinia are booked to open here on Feb. 20.

GARRICK.—The Little Gray Lady was moved to the Majestic Theatre this week to make room for Gallops, the first production of the newly formed Garrick Theatre Stock company.

SAVOY.—The Walls of Jericho, with James K. Hackett and Mary Manning, begins a road tour this week, and the English farce, Mr. Hopkinson, with Sidney Carton's London company, comes in for a run.

HERALD SQUARE.—Coming Thro' the Rye closed here Saturday night and started for Chicago. George M. Cohan in George Washington, Jr., commences his New York season this week.

PRINCESS.—After being dark for two weeks this house opens to-night with W. H. Thompson in The Bishop. On Saturday, Feb. 24, the Shuberts will present Brown of Harvard, with Harry Woodruff as star.

SYNDICATE TO APPEAL.

Edward Lauterbach, counsel for several theatrical managers, appeared before Justice Davis in the Supreme Court on Feb. 5 to ask for a stay in the John Doe proceedings against certain managers. Decision was reserved.

Several weeks ago, after the hearing conducted by Justice Wyatt in Special Sessions had begun, Mr. Lauterbach applied to Justice Davis for a writ of prohibition against the District Attorney to compel him to desist from the investigation. Justice Davis denied the application.

The request for a stay of proceedings was made pending an appeal from Justice Davis' first decision.

THEATRICAL MANAGER BANKRUPT.

Samuel E. Rork, a theatrical manager, residing at Mount Vernon, and traveling in the West, filed a petition in bankruptcy in New York last week, with liabilities \$21,241 and no assets. The debts were contracted in New York city, mostly from 1894 to 1897, and in Boston, 1894-1905. Among the creditors are the estate of Edward J. Woolsey, \$6,550; W. Murray, \$3,289; Albert H. Candy, \$1,751; Clara Palmer, \$519, and Meyer Jonasson and Company, \$221.

ARNOLD DALY INCORPORATED.

The Arnold Daly Company was incorporated at Albany on Feb. 5 with a capital of \$10,000, the directors being Lee Shubert, J. J. Shubert, Arnold Daly, and Winchell Smith, all of New York city. It is the policy of the Shuberts to incorporate all their productions.

AMATEUR NOTES.

Julius Caesar was presented under the direction of Rev. Walter E. Bentley at Ascension Hall, Brooklyn, on Jan. 29, 30 and 31 and Feb. 3. Those who had parts were Daniel J. Doyle, John H. Costello, Mr. Sturgis, Mr. McKinnon and Mr. Germann.

On Thursday, Jan. 25, The Amateur Dramatic Society of Brooklyn presented J. H. Darnley's three-act farce, Facing the Music, at the Carnegie Lecture, Manhattan. This society is one of the most representative and time-honored of all the Brooklyn associations, but it has given few productions equal to this most recent success. The presentation was in Manhattan because of the difficulty encountered in attempting to engage a suitable Brooklyn playhouse. The cast furnished a splendid comic interpretation of the rollicking farce. Deane Pratt, who directed the performance, presenting a capital picture of the pre-Rev. John Smith. Other members entrusted with important roles were Harry Edwards, Alexander Arnold, John Franklin, James Penneyer, Helen Young, Ethel Jackson, Grace Green and Minnie Dorion.

On Monday, Jan. 29, the Dilettante Players repeated the five-act comedy by Anthony E. Wells, The House Painted White, at the Germania Theatre on Schermerhorn street, Brooklyn. The cast was the same which has presented the play on previous occasions, and the house was crowded. The players were Anthony E. Wells, John J. Ryan, Louis Charles Willis, Charles Doehner, William Owen, John H. Costello, A. Leonard Brougham, Anna Gross, Ethel Jackson, Blanche Kelter, Rene V. Doane and Helma Young.

The Merrie Opera Company of Brooklyn has begun rehearsals of Gilbert and Sullivan's opera, The Gondoliers, or the King of Barataria. The cast is to be chosen immediately, and it is hoped that the production, which is to occur in the near future, will attain a success equal to that of The Sorcerer.

The Argyle Dramatic Society, of Brooklyn, is presently to produce Turned Up, at Westbury, L. I. Thomas J. McGinnis will be stage manager and Joseph T. Bohne, recently elected a member, will play the part of Capt. Medway.

On Wednesday, Jan. 24, the Arcton Dramatic Society, of Brooklyn, presented that famous old drama, Haad Kirke, at Palm Garden. Prominent parts were acted by Emily Siegel, Florence Peck, Clara Greag, Harold Clairmont, Frank Smith and Joseph Brush.

The McIntyre Juvenile Dramatic club Nos. 1 and 2 are to give a presentation of Aladdin or the Wonderful Lamp on the evening of Washington's birth in the lecture room of the Church of the Redeemer, Brooklyn. Fifty or more children will participate as fairies and brownies, the proceeds of the festival being devoted to the Panny Chapter of the church. The cast will include Laura Lee, Clara Greag, Mar Holmes, Agnes Fowler, Maud Grooming, Gwendoline Grooming, Lillian Minten, Jennie Holmes, Elsie Bergstrom and Ida Anderson.

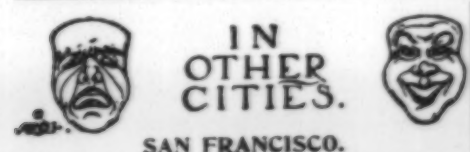
On Tuesday, Feb. 6, the Elite Dramatic Society produced a comedy drama, entitled Men of Millions, at Schwaben Hall. Only members of the club took part.

On the evenings of Feb. 21 and 22 the Snicker Dramatic Club will present a musical farce, Old King Cole, at St. Francis Hall, Brooklyn. The production will be supervised by the authors, Edward A. Morris and August C. Metz. In the cast will be James J. McGowan, Harry Connolly, F. F. Casey, Harry Myers, Walter Nolan, J. D. Sankley, Howard Griswold, Wilbur Manfred, Belle Beechel and Margaret Dugan.

The President of Orlong, presented by the Cornell Masque on Jan. 31, was the most elaborate amateur production ever given by students of the university. The book and lyrics were by Rogers Berry, Cornell, 1904; the music was composed by William Sutton Wood.

The Knave of Hearts, an original three-act farce comedy by Alonso Ryan, the well-known Canadian caricaturist, was produced for the first time by amateurs at the New Stanley Hall, Montreal, on Jan. 25 and 26. The performance was under the auspices of the Knights of Pythias and W. A. Tremayne acted as producing stage director.

Carroll Institute Dramatic Club, of Washington, D. C., which has in its long career produced an unusual number of successful professionals, among them Wilton Lackaye, Tim Murphy, Charles B. Hanford, Helen Lackaye and others, put on Dream Fables, a Forbes Robertson piece, and A Cup of Tea on Thursday evening, Feb. 1. The plays were staged by Robert Hickman, director of the Belasco Theatre School of Acting, and were exceptionally well done. The work of Catherine Loughran especially attracted attention, and all the local morning and evening papers have praised it highly. The club will put on Alibama at an early date.



The Majestic holds the banner for long runs. After the long engagements of *Milnah* and *The Eternal Light*, and if *John King* comes *Nellie Stewart* at the end of the second week, and there is still a great demand for seats. The desire to see this clever actress and her co. is not without good reason, for the performance is a most enjoyable one. The stage settings, costumes and incidental music are not small features of the production. Next week, third week of *Miss Stewart* in *Sweet Nell*.

The *Brigade* at the *Tivoli* Jan. 20-4 runs only this week, after having pleased good audiences. A new season of comic opera now begins under the management of *George Lask*, who was with the *Tivoli* for many years, having left there to accept a position in the East, where he produced a number of successful plays. Mr. Lask will put on *The Gelash*, one of the *Tivoli's* greatest successes, with many new people in the cast, including *Cecilia Rhoda*, *Leonora Kerwin*, and *Louise Brownell*.

The new burlesque at the *California* 20-4 is a big hit, many clever people taking part in the vaudeville numbers. Next week, *Harry Bulger* and co. are drawing big crowds to *Woodland*. The costumes are marvelous and by far the most beautiful seen here in years. The co. is a complete one, and *Harry Bulger* always a favorite, receives storms of applause. *Miss Mule* is also a favorite. The play will run two weeks.

At the *Grand* 20-4 *Way Down East* is just packing the theatre to the doors. On Sunday at both performances it was necessary to remove the orchestra. The co. is an especially good one, and the stage accessories are as attractive. Next week second week of *Way Down East*.

Stromboli Life at the *Alcazar* 20-4, a clever play written on college life by a bright Californian, *Richard Tully*, is doing a good week's business, and has made an excellent impression. The cast is good, but Mr. *Waldron*, *Miss Crevin*, and *Miss Bond* are the stars of the house. Next week, farwell revival of *Old Heidelberg*.

Mayall and Michael Strogo are the attractions at the *Alhambra* 20-4 and this play, which works on the sympathies of most people, packed the houses at each performance. The scene of the destruction of the city by fire was most realistic, and the incident of the burning of the city of the play. Next week, *A Runaway Match*.

OSCAR SIDNEY FRANK.

NEW ORLEANS.

Humpty Dumpty opened the second week of its engagement at the *Tulane* Theatre 4-10, and played to good business during the week. *Band* gave two well attended concerts at the *Tulane* Theatre 11, *John Drew* 12-17.

The *Life of Spies* was the attraction at the *Crescent* 4-10, the play seemed to entertain, and the comedians worked hard and successfully to that end. *Bessie Forrester* made quite a hit in her song, "How Can You Tell I'm Not a Spy?" and her imitations of certain animals were realistic and original. *Panama* 11-17.

That splendid aggregation of actors at the *Grand Opera House* under the management of C. H. Furton presented *Romeo and Juliet* 4-10. This usual dramatic effort was successfully carried out, and the individual members of the co. made distinct hits. *Lester Longman* as *Romeo* made a youthful and ardent lover. *Laura Nelson* as *Juliet* brought the necessary dramatic ability to the role, and her charm of person contributed much to the success of her interpretation. *Frank Sylvester* was a capital *Mercutio*. *Mortimer Shaw* was a good *Tybolt*, and *Francis Hueston* was an excellent *Capulet*. The rest of the cast was satisfactory. A feature of the production was the appearance of the ushers dressed as *Little Romeo*. Large audiences were in attendance during the week, and the efforts of the co. were favorably commented upon. *Captain Letterblair* 11-17.

The *Baldwin-Melville* Stock co. at the *Loric* Theatre, presented *My Wedding Bells* for *Her*, or *A Bride's Confession* 4-10. The usual dramatic effects were in evidence, and the large audiences that were in attendance during the week seemed to show that they were getting what they wanted. *Grand* *Charles* *Miss* *Chalm* *Mary* played the principal roles well, and *Helen* *and* *Quinn* *Scalia* contributed much earnest endeavor. *Barbara Freilich* 11-17.

The stock co. at the *Alhambra* Theatre presented *Charles's Daughter* 4-10. *Brown's* *In Town* 11-16. *A. Krumbler*, manager of *Calve*, was in the city 4. *Calve* and her co., including Mr. *Boussmann*, have given a well attended concert at the *Grand Opera House* 5. *Calve* has her usual attraction of vocal attributes, and her efforts were heartily received and enjoyed.

The *French Opera* co., at the *French Opera House*, presented *Milner* 8, *Locust* *Street* *VIII* and *Madame Gaili* *Sylvia* in the principal roles, all of whom scored successfully. *La Favorite* 7. The attendance continued good, and the performances given are most satisfactory.

The *World Theatre* held the boards at the *Greenwall* Theatre 4-10. The usual vaudeville features were to be seen, and the several vaudeville features introduced made a good impression. *Pittsburgh's* *O'Brien* light pictures were given, but the audience failed to recognize either of the fighters. The views were discontinued after the first performance. *Wine*, *Woman* and *Song* 11-16.

The city is much suffering with carnival visitors, and there is much difficulty in obtaining proper accommodation at the hotels. The carnival season opens 22, with a parade and ball by the *Krewe of Momus*, and promises to be one of the most brilliant in the history of New Orleans.

J. MARSHALL QUINTERO.

KANSAS CITY.

The *Murphy* returned to the *Willis* Wood 1-3, presenting his old-time success, *A Texas Street*. The audience was large and appreciative in spite of the familiarity of the bill, for it can be truthfully said that the play was never better presented. Mr. *Murphy* scored especially as *Brander*, winning much applause. *Dorothy Sheron* shared honors with the star, while the supporting co. was excellent throughout. The play was well staged and appropriately costumed.

Ben Hur opened a week's engagement at the *Willis* Wood 5 to a packed house, while the advance sale insures capacity at each performance. This is the third annual engagement of the play here, making the fourth year in all, but its popularity never seems to wane. *Alphonse* *Ethier* is the new *Ben Hur*, and was quite satisfactory, as was also the supporting co. The *Yankee Consul* 11-17. The *Glassman* 15-21.

Harry Beresford in *The Grand* *Henry* opened the Grand night of the week 4-10. Mr. *Beresford* was former member of the *Woodward* Stock co. here, and is a great favorite with Kansas citizens, and is always assured of a warm welcome. The new vehicle is well suited to Mr. *Beresford's* style of comedy, and he keeps his audience in roars of laughter from start to finish. A special feature of the *Kansas City* engagement was the appearance of *Emma Dunn* *Miss Beresford* who was also a regular member of the *Woodward* co. An excellent supporting co. included *Helen Travers*, *Thomas V. Emory*, *Julia Batchelder*, *A. Burt Wenner*, and *Charles Kennedy*. *Checkers* 11-17.

Thomas *Rhea* appeared at the *Auditorium* the week of 4-10, presenting *The Belle*, *Dr. Jekyll* and *Mr. Hyde*, *Napoleon* *the Great*, *Othello*, and *The Pledge of Honor*. Although a new comer to *Kansas City*, Mr. *Rhea* was well received in all the above plays, the audiences being large and appreciative. Principals in the co. included *Spencer Charters*, *Charlotte Burkett*, *Emma Southard*, and *J. J. Cassidy*, all of whom pleased. The productions were adequately staged. *Quincy Adams Sawyer* 11-17.

Fast Life in *New York*, the *Gillies* attraction 4-10 proved to be a melodrama of average worth. The production was attractively mounted. The *Burdick's* *Daughter* 11-17.

Professor Oscar R. Gleason, the horse trainer, was the *Convention Hall* attraction 4-10, pleasing good sized crowds nightly. The entertainment was both pleasing and instructive, and the "bravo" business was loudly applauded. The *Compton Brothers*, in feats of daring horsemanship, were enthusiastically received.

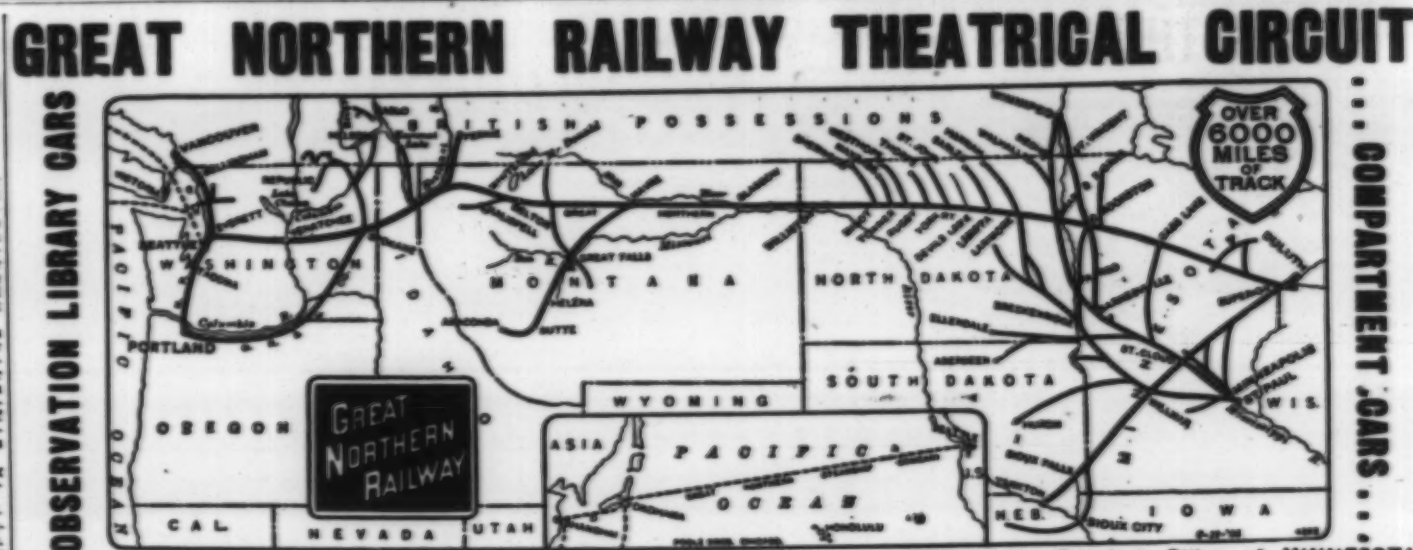
The *Orpheum* celebrated its eighth birthday 6, and Manager *Martin Lehman*, who has been in charge of the house since its opening, received many congratulations during the day. When the *Orpheum* was established here there were but two other houses on the circuit, one at *Los Angeles* and one in *San Francisco*.

Manager *Louis Shubert* announces that *Bernhardt* will appear in *Convention Hall* 28. The play to be presented will be chosen by popular vote.

D. KEEDY CAMPBELL.

LOS ANGELES.

After quite an absence *Nance O'Neil* visited us at the *Burbank*, and during the week of Jan. 20 offered a repertoire, including *Elizabeth*, *Madame Tereza*, *The Prince of St. John*, and *Hilda Gabler*. It seemed strange to look back several years to the time when *Miss O'Neil* played at the *Burbank* quite frequently and recall the prophecies for her future and now have them brought directly home. Her added experience and hard work have placed her in



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LEWISBURG.—THEATRE (H. R. Eyer, mgr.): The Rivals 3; good co.; pleased large audience.
WELLSBORO.—RACHE AUDITORIUM (Dartt and Dartt, mgrs.): Eben Holden 20.

RHODE ISLAND.
PAWTUCKET.—KEITH'S (Charles Levenberg, mgr.): Albee Stock co. week 5 in Only a Shop Girl to good business; Miss Timmons made a favorable impression in the role of Eva; the hit of the evening was made by Miss Allison as Josie; Little Helen McCabe played Teddy naturally; and Little Zena Kelly's reappearance in the part of the new boy was good; Miss Rivers was pleasing; while Mr. Churchill gave a finished impersonation; the rest of the co. appeared to advantage. Week of 12. The Little Mother.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Daniel Ryan and an excellent co. 5-10 presented An Enemy to the King, Richard III, Macbeth, Hamlet, Dr. Jekyll and Mr. Hyde, Othello, Camille, and Virginia to large and enthusiastic audiences; all productions were handsomely mounted. The Adam Good co. 12-17.

WOONSOCKET.—OPERA HOUSE (Josh E. Oden, mgr.): Phelan Stock co. opened 5 to S. R. O.; good business following days. Daniel Sully 12. Shepard's moving pictures 16, 17. Adam Good co. 19, week.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Dora Thorne 7; gave fair performance to light house. The Volunteer Organist 17.

SOUTH CAROLINA.
CHARLESTON.—ACADEMY (Charles E. Matthews, mgr.): The Tenderfoot Jan. 24 played large audience. The School Girl 25 drew well and pleased. Sign of the Cross 26 pleased two small audiences. Peruch-Gyrene co. in repertoire 29-2 opened to S. R. O. Plays: Midnight, Morning, After, Money, Love, and the New Secretary. Bred in Old Kentucky, Trilby, Chauncey Olcott 3, Crescent Stock co. 5-7. Heir to the Throne 8, Eternal City 9, Rajah of Bhong 10, Crescent Comedy co. 12-15 (return). Jules Foreman Musical Comedy co. 16. Adelaide Thurston 17.

SPARTANBURG.—GREENWALD'S (I. H. Greenwald, mgr.): The Rajah of Bhong 5 to good business. The Elmore Sisters made decided hit. Osman Stock co. opened week 6 in Down Mobile to packed house; pleasant. The Chapmans 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

FLORENCE.—AUDITORIUM (Charles D. Bray, mgr.): Barlow and Wilson's Minstrels Jan. 31; excellent; to a well filled house. Keith's moving pictures 6; excellent; to a small, highly pleased house.

COLUMBIA.—THEATRE (A. F. Brown, mgr.): The Rajah of Bhong 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

TENNESSEE.
NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Creston Clarke in Monsieur Beaucaire 1 played good business. Kyrie Bellows in Raffles 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

BILOXI. (J. W. Leary, mgr.): Holly Tolly 20-23; good co. and business. The Ninety and Nine 5-10 opened to large and pleased audiences. Mary Marble in Nancy Brown 12-17. —GRAND (E. A. McCardie, mgr.): The World's Greatest Show 20-23; good co. and business. The Ninety and Nine 5-10 opened to large and pleased audiences. Mary Marble in Nancy Brown 12-17. —GRAND (E. A. McCardie, mgr.): The World's Greatest Show 20-23; good co. and business. The Ninety and Nine 5-10 opened to large and pleased audiences. Mary Marble in Nancy Brown 12-17.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Glick Stock co. 29-3; co. and business good. The Chapmans 12.

KNOXVILLE.—STAUD'S (Fritz Staud, prop.): The Rajah of Bhong 3; good business. Kyrie Bellows 6; big business. John Drew 7.

TEXAS.
HOUSTON.—THEATRE (M. C. Michael, mgr.): Humpty Dumpty Jan. 29; poor business. Shadows on the Heart Jan. 30; good co.; poor business. The Player Maid 2, 3; fair co.; moderate business. The Kildare 4; good business. Barlow's Minstrels 5; fair house. David Harum 6; good business. Calve 7; S. R. O. Robin Hood 8, 9. Brown's in Town 10. —ITEM: Manager Michael has arranged for a Summer theatre in Houston, which shall be one of a circuit taking in the leading cities of Texas.

SAN ANTONIO.—GRAND (H. Weiss, mgr.): Florence Davis in The Player Maid 1; very satisfactory; fair business. Calve 2 delighted good business. Shepard's pictures 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gailia, mgr.): Mildred Holland in The Lily and the Prince Jan. 30; good; to fair audience. Paul Gilmore in Captain DeMoussaire 31; excellent; to crowded house. The Fortune Teller 2 disappointed; to fair house. Jane Corcoran as Pretty Penny 4. A Human Slave 5. Dora Thorne 6. —ITEM: Mildred Holland 21.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phyl Greenwall, mgr.): The Fortune Teller Jan. 30 to fair houses; pleased. The Wills Comedy co. 31-2 in Atlantic City. Four Old Comrades, and Sweet Sixteen to well filled houses; pleased. Mildred Holland in The Lily and the Prince 3; two fair houses; pleased.

WACO.—AUDITORIUM (Jake Garbake, mgr.): Florence Davis in The Player Maid Jan. 29 (benefit of Ragged) attracted large and well pleased house. Jane Corcoran in Pretty Penny 1; well received. Humpty Dumpty 2 to good business; co. fairly fair. Wills Musical Comedy co. 5-7. Mildred Holland 9. Mrs. Wills 10.

TEXARKANA.—GRAND (Ehrlich Brothers, mgr.): Holligan's troubles Jan. 30 failed to appear. Mary Marble in Nancy Brown 31; fair; to big house. Mrs. Wills 2 delighted big business. Casino Theatre co. 7. John Griffith in Richard III 9. Tim Murphy in A Currier in Coffee 14. The Maid and the Mummy 17. Mildred Holland 21.

GALVESTON.—GRAND (Dave A. Weis, mgr.): At the Old Cross Roads Jan. 29; fair attendance; good performance. Humpty Dumpty 30; good business. Kitties' Band 3 pleased poor business. Bar-

WAPAKONETA.—BROWN (A. J. Brown, mgr.): Hot Old Time Jan. 31; poor co. and house. Human Rights 2 satisfied good house. U. T. C. 7. The Clay Barker 8. His Highness of Bey 12. The Son of Rest 20.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Buster Brown Jan. 30; large house; well pleased. Dennison Glee Club 2; large house pleased. Romance of Cova Hollow 3 drew well and pleased. Under Southern Skies 4. The Great Sinner 10.

CANAL DOVER.—HARDESTY THEATRE (M. T. Cox, mgr.): Campbell Stratton in Sherlock Holmes 1; good house. Two Johns 3; big business. The Little Homestead 7. Jessie Mae Hall in The Street Sinner 9. Irish Pawnbrokers 15.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Frank Deaton in

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week in Moths, The Belle of Richmond, A True Kentucky, The Girl of the Year, The Woman's Secret, and several good specialties to fair patronage. Bora in the Blood 5 canceled. Rip Van Winkle 6, 7. Orpheum Stock co. 12-17. —ITEM: Tom Powell, of Field's Minstrels, will again manage the Casino at Spring Grove Park the coming season.

YOUNGSTOWN.—GRAND (T. K. Albaugh, mgr.): Village Pool 5 satisfied small house. Bertha Galland in Sweet Kitty Bellairs 6. An Aristocratic Tramp 7. S. Mrs. Temple's Telegram 9, 10. Sarah Bernhardt in Camille 14. Black Crook, Jr., 15, 17. PARK (Joe Nixon, mgr.): Charles Grapewin and co. in It's Up to You, John Henry, 1, 2; pleased; big business. The County Chairman 3; delightful performance to good money. The Sign of the Four 5; poor co. and business. The Marriage of Kitty 12. A Message from Mars 7. Marriage of Kitty 13. McFadden's Flats 14. Prince of Pilsen 15. Custer's Last Fight 17.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Rosabelle Leslie Stock co. Jan. 29-31 in Not Guilty. A Mill Girl's Minstrel 12. Women Love, The Great White Diamond, The City of New York, The White Caps, A Wife's Victory, and The Scout's Revenge to good business; co. good. The Little Homestead 5; business and co. good. Bertha Galland in Sweet Kitty Bellairs 7. David Proctor in A Message from Mars 9. Under Southern Skies 9. On the Bridge at Midnight 10. Cumberland Valley (local). Elks' Minstrels (local), hospital benefit, 13. The Street Sinner 14, 15.

CANTON.—GRAND (M. C. Barber, mgr.): Archibald in The County Chairman 1; S. R. O.; well pleased. Archibald in Rubinstein (planned) 2; entered by a fair house. The Marriage of Kitty 3; two performances to well filled houses. David Proctor in A Message from Mars 5; a well filled house; liked it very much. The Two Johns 6 to fair business. Mrs. Temple's Telegram 7 pleased good house. Under Southern Skies 8. An Aristocratic Tramp 9. Simmelle's Romeo and Juliet 10. On the Bridge at Midnight 12. Prince of Pilsen 13. Custer's Last Fight 15. The Street Sinner 14, 15.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Primrose Minstrels 12; women love; pleased. Dora Thorne 13; fair business. The Darling of the Gods 5; two good houses. The Marriage of Kitty 6. Along the Kennecott 10. The Little Homestead (stage hands' benefit) 14. Charles E. Matthews and Johnson and Matthews, present managers of Auditorium, has been elected by the trustees as manager for coming season.

AKRON.—COLONIAL (M. Rola, mgr.): Uly S. Hill, mgr.: The County Chairman Jan. 31; excellent; S. R. O. The Street Sinner 3 pleased medium attendance. The Two Johns 4; fair attraction; light business. A Message from Mars 6; fine piece; co. very capable; audience enthusiastic. Temptation of Beulah 7. The Marriage of Kitty 10. McFadden's Flats 12. The White Diamond 13. Prince of Pilsen 14. Custer's Last Fight 15. On the Bridge at Midnight 17.

SANDESBURG.—WELLER (G. G. England, mgr.): Mrs. Fluke in Leah Kleesha Jan. 31 drew full house and pleased. Black Crook, Jr., 2, 3; good houses, but failed to please. Alvin Jolin 3 canceled. The Marriage of Kitty 5; fair house; excellent co. Under Southern Skies 9 drew well and pleased. The County Chairman 14. Sweet Kitty Bellairs 15. As Told in the Hills 16. Mrs. Temple's Telegram 12. Mary Ann 13. The Sho-Gun 14.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Stetson's U. T. C. 2; fair; pleased good house. A Hot Old Time 3; medium co., attraction and business. Harvey's Minstrels 5; good; pleased good house. A Son of Rest 7. Human Hearts 10. Dora Thorne 12. Beauty Doctor 14. What Happened to Jones 15. Girls Will Be Girls 22. On the Bridge at Midnight 23.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): A Message from Mars 3; co. and performance excellent. Maud Muller 5 pleased small house. The Street Sinner 7. The Two Johns 10. White London 12. The Marriage of Kitty 13. The Irish Pawnbrokers 17. George Sidney in Busy Day 20. Under Southern Skies 22. Told in the Hills 24.

MAANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Our New Minister Jan. 30; fair house pleased. Ohio Vandyke Circuit co. 1. Brighton 2. Under Southern Skies 3. Southern Skies 4. Vanderlille 5. Irish Pawnbrokers 10. Prince of Pilsen 13. Human Hearts 14. Beauty Doctor 16.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Simple Simon Jan. 24; good business. Campbell Stratton in The Sign of the Four 25; fair house. Porter J. White in The Pool's Revenge 27; fair business. Primrose Minstrels 3. Dora Thorne 4. The Irish Pawnbrokers 5. The Darling of the Gods 6. The Little Homestead (stage hands' benefit) 14.

UNRICHVILLE.—CITY OPERA HOUSE (E. A. Van Ostrum, mgr.): The Sign of the Four Jan. 31; pleased small business. The Aristocratic Tramp 2. Under Southern Skies 3. The Little Homestead 4. Under Southern Skies 5. Under Southern Skies 6. Under Southern Skies 7. Under Southern Skies 8. Under Southern Skies 9. Under Southern Skies 10. Under Southern Skies 11. Under Southern Skies 12. Under Southern Skies 13. Under Southern Skies 14. Under Southern Skies 15. Under Southern Skies 16. Under Southern Skies 17. Under Southern Skies 18. Under Southern Skies 19. Under Southern Skies 20. Under Southern Skies 21. Under Southern Skies 22. Under Southern Skies 23. Under Southern Skies 24. Under Southern Skies 25. Under Southern Skies 26. Under Southern Skies 27. Under Southern Skies 28. Under Southern Skies 29. Under Southern Skies 30. Under Southern Skies 31. Under Southern Skies 32. Under Southern Skies 33. Under Southern Skies 34. Under Southern Skies 35. Under Southern Skies 36. Under Southern Skies 37. Under Southern Skies 38. Under Southern Skies 39. Under Southern Skies 40. Under Southern Skies 41. Under Southern Skies 42. Under Southern Skies 43. Under Southern Skies 44. Under Southern Skies 45. Under Southern Skies 46. Under Southern Skies 47. Under Southern Skies 48. Under Southern Skies 49. Under Southern Skies 50. Under Southern Skies 51. Under Southern Skies 52. Under Southern Skies 53. Under Southern Skies 54. Under Southern Skies 55. Under Southern Skies 56. Under Southern Skies 57. Under Southern Skies 58. Under Southern Skies 59. Under Southern Skies 60. Under Southern Skies 61. Under Southern Skies 62. Under Southern Skies 63. Under Southern Skies 64. Under Southern Skies 65. Under Southern Skies 66. Under Southern Skies 67. Under Southern Skies 68. Under Southern Skies 69. Under Southern Skies 70. Under Southern Skies 71. Under Southern Skies 72. Under Southern Skies 73. Under Southern Skies 74. Under Southern Skies 75. Under Southern Skies 76. Under Southern Skies 77. Under Southern Skies 78. Under Southern Skies 79. Under Southern Skies 80. Under Southern Skies 81. Under Southern Skies 82. Under Southern Skies 83. Under Southern Skies 84. Under Southern Skies 85. Under Southern Skies 86. Under Southern Skies 87. Under Southern Skies 88. Under Southern Skies 89. Under Southern Skies 90. Under Southern Skies 91. Under Southern Skies 92. Under Southern Skies 93. Under Southern Skies 94. Under Southern Skies 95. Under Southern Skies 96. Under Southern Skies 97. Under Southern Skies 98. Under Southern Skies 99. Under Southern Skies 100.

CARROLLTON.—GRAND (Two Kemerers, mgrs.): The Sign of the Four 2; excellent. American Jubilee Singers 3. The Little Homestead 9. —ITEM: The largest theatre party that ever left this city was delighted with Mrs. Fluke in Leah Kleesha at the Grand Opera, O. 2.

CHILLICOTHE.—MARCONI OPERA HOUSE (A. R. Wolf, mgr.): A Message from Mars Jan. 30; pleased good house. Our New Minister 5. The Darling of the Gods 6; S. R. O. Under Southern Skies 12. Under Southern Skies 13. Under Southern Skies 14. Under Southern Skies 15. The Holy City 17. Deaton in The Office Boy 18.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): The Marriage of Kitty 2; fair house and performance. Charles Grapewin in It's Up to You, John Henry; big business; entire audience. Dora Thorne 6; pleased good house. Dora Thorne 8. Little Homestead 16. Bennett-Moulton Stock co. 19-24. —ITEM: Harvey's Minstrels canceled 15.

MASSEVILLE.—NEW ARMY (G. C. Havenstock, mgr.): The Little Homestead 12; pleased fair audience. Guy Stock co. 5-10 in My Jim. A Romance of the South. Way Out West. Pleased large audience; co. first-class. Under Southern Skies 12. Irish Pawnbrokers 13. On the Bridge at Midnight 15. Human Hearts 19.

COSEBROOK.—SIXTH STREET THEATRE (Joe F. Callahan, mgr.): Simple Simon Jan. 29; good. Buster Brown 31; good co. and business. Irish Pawnbrokers 2; poor co. and business. Frank Deaton in The Office Boy 3; excellent. Guy Stock co. 12-17. Under Southern Skies 20. Vanderlille 22.

SANDUSKY.—GRAND (Singer and Smith, mgrs.): W. V. Wong in The Clay Barker Jan. 20 to fair business. Josh Brereton to tonyphary house 27. Mrs. Temple's Telegram 28; pleased large audience. Irish Pawnbrokers 8. Alvin Jolin 10. Vanderlille 12. Human Hearts 15. Little Homestead 17. Mrs. Fluke 19. What Happened to Jones 25.

HAMILTON.—JEFFERSON (C. A. Smith, mgr.): Vanderlille 2; fair business. Faust 4; big business; pleased. Grace George in The Marriage of William Ashe 6; crowded house; excellent performance. Little Johnny Jones 8. Mary Emerson 10. Romance of Cova Hollow 11. Girls Will Be Girls 13. Vanderlille 17. Our New Minister 18. Son of Rest 20.

GREENVILLE.—TRAINER'S OPERA HOUSE (H. A. Deardourf, mgr.): As Told in the Hills Jan. 30; fair satisfaction to fair house. Human Hearts 3; good performance to fair house. William S. Wong in The Clay Barker 8 (return). Mary Emerson in Will of the Wisp.

KENTON.—DICKSON'S GRAND (H. Dickson, mgr.): Under Southern Skies Jan. 31; good co. and fair business. A Hot Old Time 12; poor co. and business. Our New Minister 6; excellent co.; good business. Home Talent Minstrels 13. Dora Thorne 15. Robert Downing 23. Our New Minister (return) 27.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): The Eleventh Hour 1 to good well and pleased. Along the Kennecott 2 to good business; satisfactory performance. Under Southern Skies 9. Robert Downing in Hank Monk 13. Human Hearts 23. Hoosier Girl 28.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Dixie Jubilee Singers Jan. 31 to good house. Our New Minister 3 pleased good house. Under Southern Skies 10. Frank Deaton in The Office Boy 15.

MARIETTA.—AUDITORIUM (L. M. Luch, mgr.): Keller Jan. 25; large audience well pleased. Black Crook 30; fair audience pleased. The Marriage of Kitty 7. The Office Boy 8. The Darling of the Gods 10. Erwood Stock co. 12-17.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Dora Thorne 2 pleased fair house. Charles Grapewin in It's Up to You, John Henry, 6. Elks' Minstrels 14, 15 (local). The Jeffersons in The Rivals 21. Faust 26.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): Hot Old Time Jan. 31; poor co. and house. Human Rights 2 satisfied good house. U. T. C. 7. The Clay Barker 8. His Highness of Bey 12. The Son of Rest 20.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Buster Brown Jan. 30; large house; well pleased. Dennison Glee Club 2; large house pleased. Romance of Cova Hollow 3 drew well and pleased. Under Southern Skies 4. The Great Sinner 10.

THE OFFICE BOY 5; large audience disappointed. Father L. J. Vaughan's As Told in the Hills 13. Under Southern Skies 21. The Clay Barker 28.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Our New Minister 2; excellent; to fair attendance. Mrs. Temple's Telegram 3. The Office Boy (return) 14. Our New Minister (return) 24.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): Stetson's U. T. C. 1; pleased good business. Elias Day (humorist), Y. M. C. A. T. Dora Thorne 8 canceled.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Larey, mgr.): Two Johns Jan. 30; good house and performance. Simmelle's Romeo and Juliet 3; fair house pleased. The Irish Pawnbrokers 9.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Parsifal pictures 2 to fair business. Human Hearts 3. The Office Boy 4. Son of Rest 6. Charles Grapewin 8. Little Johnny Jones 10.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): The Little Homestead Jan. 30; pleased good business. Along the Kennecott 5 failed to please. Allan Villard in Texas Sweethearts 21.

GALLIPOLIS.—THEATRE (G. M. Kaufman, mgr.): The Eleventh Hour Jan. 31; pleased a fair audience. Under Southern Skies 19. Hoosier Girl 23. Dora Thorne March 2. The Great Lafayette 5.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stump, mgr.): The Clay Barker 1; excellent co.; good business. S. R. O.; fair co.; good business. Cornell Stock co. 12-17. The Clay Barker 19 (return).

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): The Two Johns 1; good business; pleased. Black Crook 9. McFadden's Flats 13. The Irish Pawnbrokers 14. As Told in the Hills 23.

TIFFIN.—WOLFE'S OPERA HOUSE (C. F. Collins, mgr.): Mrs. Temple's Telegram 4 to large and well pleased audience. Charles E. Grapewin in It's Up to You, John Henry, 10.

WILMINGTON.—OPERA HOUSE (D. De Voss, mgr.): Uncle Josh Perkins 9. Texas Sweethearts 14. The Holy City 25.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Texas Sweethearts 10. The Clay Barker 15. Dora Thorne 19.

BOWLING GREEN.—CHIDESTER (E. J. Ernst, mgr.): Dora Thorne Jan. 31 deserved a better house. The Eleventh Hour 3. Human Hearts 12.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): A Jolly American Tramp 12 canceled. Robert Downing in The Hunchback 16.

SALEM.—GRAND (Nat Smith, mgr.): The Street Sinner 5; fair co. and business. The Sign of the Four 6; fair co.; poor business. Black Crook, Jr., 10.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Our New Minister 8.

OREGON.
SALEM.—GRAND (John F. Cordray, mgr.): Hoosier in New York Jan. 27 pleased good business. At Cripple Creek 29 to capacity; excellent co. Hoosier Opera co. 5. Local 8. U. O. Glee Club 12. You Yonson 16.

OKLAHOMA TERRITORY.
ENID.—OPERA HOUSE: Dorke Jan. 29-3. A Royal Slave 6. Grand Opera co. 10. David Harum 15.

PENNSYLVANIA.
WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fluke, mgr.): Lillian Blauvelt in The Rose of the Alhambra 1 to a large and enthusiastic audience. Paula Edwards in Princess Bezgar 2 to large business and appreciative audience. Dora Thorne 5-10; first half of week in A Country Girl, Yankee Doodle Under Two Flags, Carmen, The Girl Who Dared, and Why He Divorced Her, to good sized and pleased audience; Miss Fleming is a favorite here; plays well staged; vaudeville features very clever. The Little Waifs 12. Keller 13. —ITEM: Vallmont Pavilion will open its season May 28 for ten weeks, under the management of Lyman Gray; several old favorites of local house have been engaged.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): The International Stock co. closed week of average good business. Plays: Me and Mother, Between Love and Duty, For Her Children's Sake, A Housewife's Heart in the Shadow of the Cross, The Will Men Do, and The Road to Ruin; pleased audiences. The Smart Set 5 by clever troupe of colored performers was enjoyed by good audience. The Royal Slave 6; fair co.; moderate business. The Tie That Binds 10. The Crime of Dubuque 13. The Mayor of Tokio 14. The Heart of Chicago 15. Eleanor Hobson 17.

FITTSBURGH.—BROAD STREET (M. F. Coons, mgr.): Al. G. Field's Minstrels Jan. 29 broke all records; excellent. Under Southern Skies 30; very good business and performance. The Smart Set 1. De-lighted 2. Under Southern Skies 3. Under Southern Skies 4. Under Southern Skies 5. Under Southern Skies 6. Under Southern Skies 7. Under Southern Skies 8. Under Southern Skies 9. Under Southern Skies 10. Under Southern Skies 11. Under Southern Skies 12. Under Southern Skies 13. Under Southern Skies 14. Under Southern Skies 15. Under Southern Skies 16. Under Southern Skies 17. Under Southern Skies 18. Under Southern Skies 19. Under Southern Skies 20. Under Southern Skies 21. Under Southern Skies 22. Under Southern Skies 23. Under Southern Skies 24. Under Southern Skies 25. Under Southern Skies 26. Under Southern Skies 27. Under Southern Skies 28. Under Southern Skies 29. Under Southern Skies 30. Under Southern Skies 31. Under Southern Skies 32. Under Southern Skies 33. Under Southern Skies 34. Under Southern Skies 35. Under Southern Skies 36. Under Southern Skies 37. Under Southern Skies 38. Under Southern Skies 39. Under Southern Skies 40. Under Southern Skies 41. Under Southern Skies 42. Under Southern Skies 43. Under Southern Skies 44. Under Southern Skies 45. Under Southern Skies 46. Under Southern Skies 47. Under Southern Skies 48. Under Southern Skies 49. Under Southern Skies 50. Under Southern Skies 51. Under Southern Skies 52. Under Southern Skies 53. Under Southern Skies 54. Under Southern Skies 55. Under Southern Skies 56. Under Southern Skies 57. Under Southern Skies 58. Under Southern Skies 59. Under Southern Skies 60. Under Southern Skies 61. Under Southern Skies 62. Under Southern Skies 63. Under Southern Skies 64. Under Southern Skies 65. Under Southern Skies 66. Under Southern Skies 67. Under Southern Skies 68. Under Southern Skies 69. Under Southern Skies 70. Under Southern Skies 71. Under Southern Skies 72. Under Southern Skies 73. Under Southern Skies 74. Under Southern Skies 75. Under Southern Skies 76. Under Southern Skies 77. Under Southern Skies 78. Under Southern Skies 79. Under Southern Skies 80. Under Southern Skies 81. Under Southern Skies 82. Under Southern Skies 83. Under Southern Skies 84. Under Southern Skies 85. Under Southern Skies 86. Under Southern Skies 87. Under Southern Skies 88. Under Southern Skies 89. Under Southern Skies 90. Under Southern Skies 91. Under Southern Skies 92. Under Southern Skies 93. Under Southern Skies 94. Under Southern Skies 95. Under Southern Skies 96. Under Southern Skies 97. Under Southern Skies 98. Under Southern Skies 99. Under Southern Skies 100.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. G. Mishler, mgr.): On the Bridge at Midnight 3; large house. The Boy from the West 5; fair attraction; good business. The Sign of the Cross 8. S. R. O. When London Sleeps 9; big house. Railroad Jack 10. Deserter at the Altar 12. The Smart Set 13. The Sign of the Cross 14. Chester De Vande 15-24. —MISHLER (E. J. Mishler, mgr.): Inauguration opening 15 with Eleanor Hobson. Sho-Gun 16. The Great Lafayette 17.

WILKES-BARRE.—NEARITT (Harry Brown, mgr.): Richard Mansfield in Beau Brummel Jan. 30; pleased S. R. O. Under Southern Skies 31; good co. and performance. The Sign of the Cross 32. The Mountain Climber 3; very pleasing performance in the business. Sign of the Cross 14. Mayor of Tokio 16. —GRAND (Harry Brown, mgr.): A Young Buffalo 20-31; good co.; big business. Gay

THE NEW YORK DRAMATIC MIRROR



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MODISH AND ALTRUISTIC.

A new announcement has been made concerning the plan to establish a great theatre in the neighborhood of Central Park, correcting various reports that have been current of late. One of the more interesting statements is that this theatre is "to be operated for the artistic and exclusive purposes of the drama, rather than with any idea of monetary profit." This will put it practically on a par with some of the great foreign theatres that enjoy Government subvention.

If the latest announcement as to this enterprise may be depended upon the persons who stand for it are collectively as powerful, in a monetary sense, as some foreign Governments that nourish and cherish dramatic art. JOHN JACOB ASTOR, CHARLES T. BARNEY, EDMUND L. BAYLIES, AUGUST BELMONT, PAUL D. CRAVATH, WILLIAM OSBOOD FIELD, GEORGE J. GOULD, ELIOT GREGORY, JAMES H. HYDE, OTTO H. KAHN, JAMES HENRY SMITH, JAMES STILLMAN, ROBERT B. VAN CORTLANDT, CORNELIUS VANDERBILT, and HENRY ROGERS WINTHROP are among those who have been given out as sponsors, and no disclaimer has followed the publication of their names in connection with the venture. These persons will not only give the new theatre full pecuniary insurance—it is said they are ready to subscribe \$100,000 each for boxes in perpetuity—but they are also able to clothe the enterprise modishly.

"Classical and modern plays of genuine merit," says the announcement, "shall be performed by a stock company in a manner worthy of the best traditions of the stage"; and the purpose is declared to have a mission "to foster and stimulate art, and to exercise that refining and elevating influence which makes the stage, if properly conducted, an educational agency second to none in effectiveness."

It is to be presumed that a scale of prices will be arranged for this fine establishment that will permit full enjoyment of its offerings by just the persons whom it is desirable to educate in dramatic art; and such persons can at the same time study the highest manifestations of social life in this metropolis through its more notable exemplars.

STILL DISCUSSING CENSORSHIP.

In several New England cities the newspapers show that the question of organizing some sort of supervision over theatres is still locally alive.

This matter began with a movement for the censoring of theatrical printing, which in several towns is subjected to police scrutiny before use; that was followed by attempts to stop the representation of one or two plays advertised for representation in the better local theatres; and now an aldermanic committee in New Haven is considering a proposition "to establish a popular jury" in that city for the supervision of the local places of amusement. In Springfield and other towns discussion is going on as to a more rigid overseeing of theatrical offerings, the local journals reflecting the general sentiment, which naturally is divided as between liberality and narrow antagonism, and suggesting that in a matter that affects the entire public officials should proceed with great deliberation.

There are signs, as THE MIRROR has pointed out, that the particular class of plays—the cruder melodramas that show in popular-price houses—that originally caused the movement against theatrical printing are in decay, and that sooner or later they must be replaced by a better class of offerings. All newspapers that have discussed this matter point to the fact that other of the cheaper forms of amusement, notably that form known as vaudeville, show much less that is objectionable than many of the plays presented in the regular theatres of the cheaper class; in fact, they point out the fact that vaudeville, as it runs to-day, is almost unobjectionable in all its features, thanks to the discretion and close supervision of their offerings that characterize a great majority of the managers who are prominent in this field of amusements.

There seems to be no way by which freedom of public opinion as to plays may be escaped. The very objections urged to certain classes of attractions—objections that have given rise to the movement to supervise printing, for instance—show the reliability and the sufficiency of public opinion in the matter of amusements. It would be unwise, in any city, to attempt to form any "jury" or "committee" to pass upon general theatrical offerings, for no such body could be expected to fully represent the general public; while on the other hand, counting on the co-operation of local managers, who as a rule are persons of discrimination, aside from the fact that they must feel the pulse of their public, the general public may be depended upon to give its verdict for what is permissible in the theatre and against that which it is unwise to offer.

This verdict, of course, necessarily is slow to be pronounced, as it must be founded on a long series of examples; but sooner or later local managers will discover the things that their clientele want, as well as the offerings that will be rejected; and in due time they will be able to enforce upon the powers that book attractions—where they themselves are not free to do their own bookings—the lessons locally learned.

ADJUDGED A CONSPIRACY.

As will be seen from a news article in another column, Justice FITZGERALD, of the Supreme Court, last week announced his decision in the case of twenty-two managers of theatres in New York against whom, in their exclusion of him from their houses, JAMES S. METCALFE charged a conspiracy.

The decision dismissed a writ of habeas corpus, sworn out in behalf of one of the accused managers, in contesting the criminal proceedings begun by the plaintiff METCALFE, Justice FITZGERALD concluding that the testimony taken supported the plaintiff's case.

In discussing the matter the Justice says that the resentment of the defendant managers against METCALFE as a critic may or may not be well founded; but that "it cannot be held that dramatic criticism is of itself unlawful," and that if a critic in any case transcends legal bounds the law affords ample remedies against writers and publishers.

The substance of Justice FITZGERALD's reasons for his decision will be found in the article elsewhere relating to it. His opinion seems to be based upon sound principles of law and individual rights. It is probable that the defendant managers will contest this case to the court of last resort, and that in time the questions involved in it will be clearly settled for the future. Thus far the rights of criticism and of a person to follow that vocation as to the stage have been vindicated and upheld.

SAID TO THE MIRROR.

VADGAM-GLASSER STOCK COMPANY: "We wish to announce that, owing to the number of letters in answer to our advertisement for stock people, it will be impossible to answer all of them, but the applicants will all receive the greatest consideration when we are engaging the company."

PERSONAL.



Photo by Marceau, N. Y.

GEORGE.—Marie George (Mrs. Norman J. Norman) has become a great favorite with English audiences by her work in comic opera.

BENNETT.—Johnstone Bennett, who has been ill in Los Angeles, is on her way to New York, where she will be entertained by Edna Wallace Hopper. If her health permits it is likely that she will go on the stage again next season.

GOODWIN.—Nat C. Goodwin has purchased the English rights to The Prince Chap from W. N. Laurence, and will play Billy Peyton, played here by Cyril Scott.

DE WOLF.—Drina De Wolf is to be starred by the Shuberts in a new play, The Woman Pays, by Will A. Page.

IRVING.—H. B. Irving will not appear under the Shubert direction during his proposed American tour next season.

SALVINI.—Tommaso Salvini, it is reported, has refused an offer of \$32,000 for an American season of forty performances of Othello. Signor Salvini is seventy-seven years old, and does not feel able to make the trip.

DUSE.—Eleanor Duse played Rosmerholm at the National Theatre, Christiania, on Feb. 7. She received a wreath from Henrik Ibsen, who never again will be able to appear in public.

HOPPER.—Edna Wallace Hopper has entirely recovered from her serious illness and is able to resume her part in The Heart of Maryland.

GUILBERT.—Yvette Guilbert sailed for New York on Feb. 7, to present a series of special matinees at the Lyceum Theatre, beginning on Feb. 19.

CARUSO.—Signor Caruso gave his salary for singing at a special performance at the Metropolitan, on Feb. 1, to the following charities: One-third to the Italian Benevolent Institution, of No. 165 West Houston street; one-third to the Society for Italian Immigrants, at No. 17 Pearl street, and the balance to the St. Raphael Society.

ADAMS.—Arrangements have been made whereby Maude Adams will continue in Peter Pan indefinitely.

BARRETT.—John Barrymore is to accompany William Collier on his Australian tour, playing the telegraph operator in The Dictator and the Duke in On the Quiet.

SLEATH.—Herbert Sleath, husband of Ellis Jeffreys, is soon to launch a farce entitled It's All Your Fault, which was produced in London three years ago under the title The Adoption of Archibald.

ALLEN.—Viola Allen, it is said, will return to Shakespeare next season, reviving A Winter's Tale and Twelfth Night, and presenting Cymbeline as a new production.

BELASCO.—Frederick Belasco, of the firm of Belasco and Mayer, is in New York for a visit of several weeks. He is accompanied by Mrs. Belasco, known professionally as Juliet Crosby.

KEENAN.—The Des Moines Register and Leader devotes a long editorial to the success of Frank Keenan in The Girl of the Golden West. Mr. Keenan is a native of Dubuque, Ia., and spent the early years of his boyhood in that State.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

C. A. B., Arlington, N. J.: Henry Miller appeared last April in Joseph Entangled. Later he appeared in vaudeville.

W. W., New York city: Bedford's Hope is under the management of Lincoln J. Carter, though Stair and Havin are said to have an interest in the production.

D. C., Los Angeles: Ingomar was adapted by Maria Lovell from the German of Friedrich Halm, being performed for the first time in America at the Chestnut Street Theatre, Philadelphia, on Nov. 19, 1851, with Mrs. Warner as Parthenia and William MacFarland as Ingomar.

J. G. B., Canton: John Mottley wrote five plays, all between the years of 1720 and 1730—The Imperial Captive, a tragedy; Antiochus, a tragedy; Penelope, a mock ballad opera; The Craftsman, a farce, and The Widow Bewitched, a comedy.

W. H. B., Boston: The decline of minstrelsy has probably been caused by the craze for musical comedy. The public taste seems to have changed in the large cities, but minstrel organizations still do immense business on the road. A revival is not likely in the immediate future.

M. L. C., Detroit: Edward Emery was born in England and came of a famous theatrical family. His last New York appearance was at the Fourteenth Street Theatre in the Autumn of 1904, when he played the role of Lord Angus Trevor in A Texas Ranger.

K. P., Newton: There were no actresses on the English stage until the time of Charles II and the Restoration. The female roles in the original productions of the Shakespearean dramas were acted by boys and young men, many of them

young actors who had first appeared as the boys of St. Paul's or the Chapel. Several of these actors acquired great reputations by their female impersonations.

J. L. P., Indianapolis: John Gay, the eighteenth century poet and associate of Pope, was a dramatist of considerable note. He wrote eleven plays: The Wife of Bath, a comedy; The What D'ye Call It, a "tragi-comic-pastoral farce"; Three Hours After Marriage, a farce; a comedy; The Captives, a tragedy; No Fool Like Wit, a comedy; The Mohocks, a farce, printed but never acted; The Beggars' Opera; Polly, being the second part of The Beggars' Opera; Achilles, an opera; The Distrest Wife, a comedy, and The Rehearsal at Gotham, a farce. The Beggars' Opera is decidedly and properly the most famous of these compositions.

A. L. P., Chicago: 1. Herr Conried, of the Metropolitan Opera House, who has undertaken the task of founding a so-called "National Theatre," has been an actor as well as a manager and impresario. He first appeared in New York at the old Thalia Theatre as a member of a German stock company. At the Irving Place Theatre he was first an actor before assuming managerial responsibilities. Within comparatively recent years he has occasionally appeared in special roles at that house. 2. It is impossible to predict the outcome of the plans for the new theatre. The National Art Theatre Society still hopes to erect a building of its own. The greatest danger of the Conried project is that it will be un-American.

H. K. M., Northampton: Among the best-known plays written by Clyde Fitch are Betty's Finish, Beau Brummel, The Stubbornness of Geraldine, The Girl with the Green Eyes, The Bird in the Cage, The Frisky Mr. Johnson, Frederick Lemaître, A Modern Match, Pamela's Prodigy, Captain Jenks of the Horse Marines, The Climbers, Lover's Lane, Barbara Fritchley, His Grace de Grammont, The Social Swain, Fure Goriot, April Weather, The Shattered Idol, An American Duchess, Mistress Betty, Nathan Hale, Reaping the Whirlwind, The Moth and the Flame, Sappho, The Cowboy and the Lady, The Marriage Game, The Way of the World, The Last of the Dandies, The Girl and the Judge, Granny, The Coronet of the Duchess, Her Own Way, Her Great Match, The Toast of the Town, The Girl Who Has Everything. Among his adaptations are Bohemia, Cousin Billy, Mrs. Grundy, Jr. and The Liar. He collaborated in producing Gossamer, A Superfluous Husband, and The Head of the Family.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Feb. 1 to 4, 1906.

THE BUNBLE PEDDLER; a musical fantasy in two acts. Libretto and lyrics by Alice C. D. Riley.

CHILD STEALERS OF NEW YORK; a melodrama in four acts. By Alexander Leonard.

ENDYMION; an allegorical musical sketch. By H. O. Towne.

FIOR DEL PASSATO; boschetto drammatico in un atto. By Edmondo de Amicis.

THE HALF-BRED OF WOUNDED KNEE; a frontier drama in four acts. By John H. Burns.

JOE'S REDEMPTION; in one act. By Thos. H. Lane and Jos. W. Smiley.

LEFT AT THE POST. By John W. Cope.

LITTLE DAVEY; a play in three acts. By Harriet Monroe.

LITTLE MADCAP; a musical comedy in three acts. Book and lyrics by Lucian J. Blakes.

THE MEASURE OF A MAN; a play in four acts. By Cora Griffin.

THE MOON-MAN; comic opera in three acts. Book and lyrics by Campbell B. Casad and Ernest S. Jaro.

ODIPUS UND DIE SPHINX; tragédie in drei aufstügen. By Hugo von Hofmannsthal.

OLD FORT ROSSITER. By George Heath.

ON THE VELDT; an incident of the Boer War. In one act. By Frederick C. Patterson.

DER RUF DES LEHNENS; schauspiel in drei akten. By Arthur Schnitzler.

STAR GAZER OF CHOSON; a musical tale of ancient Corea. By John F. Price.

THE THREE BAR MAIDS. By Michael J. Barry.

THE TULIP SLIPPERS. By Meta Illing.

TURNING POINTS. By Ernest S. Jaro.

THE TWENTIETH CENTURY LIMITED; a play in one act. By Edmund Day.

PEPPA TANK; ein pielschuttmacher in vier akten. By Gerhard Hauptmann.

UNCLE AMOS OF ARKANSAW; a rural drama of interpretation rather than burlesque. By Charles Lincoln Philfer.

CURRENT AMUSEMENTS.

Week ending February 17.

ACADEMY OF MUSIC—Lottie Carter in Du Barry—2d week—9 to 10 times.

ALHAMBRA—Vaudeville.

AMERICAN—Texas.

BELASCO—Blanche Bates in The Girl of the Golden West—14th week—97 to 104 times.

BIJOU—David Warfield in The Music Master—126 times, plus 24th week—181 to 188 times.

BROADWAY—Eddie Janks in The Vanderbilt Cup—5th week—81 to 89 times.

CARNEGIE HALL—Musical Entertainments.

CASINO—The Earl and the Girl—15th week—116 to 124 times.

CIRCLE—Trocadero Burlesquers.

COLONIAL—Vaudeville.

CRITERION—Ethel Barrymore in Alice-Sit-by-the-Fire—5th week—58 to 66 times; Pantaloon—8th week—56 to 66 times.

DALY—Ellis Jeffreys in The Fascinating Mr. Vandervelt—4th week—22 to 29 times.

DEWEY—Majestic Burlesquers.

EMPIRE—Maude Adams in Peter Pan—12th week—110 to 118 times.

FOURTEENTH STREET—Bedford's Hope—5th week—25 to 33 times.

GARDEN—Raymond Hitchcock in The Gallop—4th week—25 to 33 times.

GARRICK—Garrick Theatre Stock in Gallops—1st week—1 to 8 times.

GOTHAM—Harry Bryant's Extravaganza.

GRAND OPERA HOUSE—William Collier in On the Quiet.

HARLEM OPERA HOUSE—Frank Daniels in Serenade.

HERALD SQUARE—George M. Cohan in George Washington, Jr.—1st week—1 to 7 times.

HIPPODROME—A Society Circus—10th week.

HUDSON—Otis Skinner in The Duel—1st week—1 to 7 times.

HURTING AND SEAMON'S—Vaudeville.

IRVING PLACE—Irving Stock in Leontine's Husband—2d week—5 to 11 times.

JOE WEBER'S—Webber's Stock co. in Twiddle-Twaddle—1st week—48 to 50 times.

KALICH—Hebrew Drama.

KEITH'S UNION SQUARE—Continuous Vaudeville.

KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—8th week—60 to 66 times.

LEW FIELDS—Louis Mann and Clara Lipman in Julie Bon-Ton—7th week—48 to 57 times.

LIBERTY—The Clansman—9th week—36 to 43 times.

LONDON—Jolly Grass Widows Burlesquers.

LYCEUM—The Lion and the Mouse—13th week—90 to 107 times.

LYRIC—Mexicans—2d week—17 to 25 times.

MADISON SQUARE—Lucky Miss Dean—2d week—9 to 17 times.

MADISON SQUARE GARDEN—Closed.

MAJESTIC—The Little Gray Lady—24 times, plus 1st week—1 to 9 times.

MANHATTAN—Before and After—10th week—66 to 73 times.

MENDELSSOHN HALL—Musical Recitals.

METROPOLITE—David Higgins in His Last Dollar.

METROPOLITAN OPERA HOUSE—Conrad Grand Opera co. in repertoire—13th week.

MINER'S BOWERY—Brigadier Burlesquers.

MINER'S EIGHTH AVENUE—Star Show Girls.

MURRAY HILL—Al. H. Wilson in A German Gypsy.

NEW AMSTERSDAM—Fay Templeton in 45 Minutes from Broadway—7th week—49 to 57 times.

NEW STAGE—At the World's Mercy.

NEW YORK—The Rogers Brothers in Ireland—3d week—17 to 25 times.

PASTORAL—Vaudeville.

PRINCESS—W. H. Thomson in The Bishop—1 to 9 times.

PROCTOR'S FIFTH AVENUE—Casual, Bryon's Production.

PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S 125TH STREET—Bonnie Brier Bush.

SAVOY—Mr. Hopkinson—1st week—1 to 9 times.

THALIA—No Mother to Guide Her.

THIRD AVENUE—The Eye Witness.

VICTORIA—Vaudeville.

WALLACK'S—William Faversham in The Squaw Man—17th week—123 to 141 times.

WEST END—Hap Ward in The Grafters.

YORKVILLE—William J. Kelly Stock in Prince Karl.

THE USHER



If the decision of Justice Fitzgerald in the Metcalfe case does much toward asserting the rights of criticism that long have been accepted as among the most potent in the general scheme of freedom of expression that has distinguished Anglo-Saxon institutions, the temper of the representatives of the people in various States that have passed laws of late definitely defining the right of critics to enter the theatres of those States, has shown a determination to enforce this phase of liberty wherever there has been any tendency to restrict it.

It is no doubt a good thing to make clear these rights, which should continue to be exercised against would-be monopolists in the theatre as well as actual monopolists in other fields.

There are, of course, many persons who believe in liberty of criticism that are prone to question the wisdom of enacting laws specifically to protect the right to criticize, especially with reference to the theatre, on grounds of relative abuse of the door opened without discrimination.

For instance, C. M. Bregg, the able critic and student of the drama who writes for the *Pittsburgh Gazette*, questions the wisdom of specific law on the subject, saying:

It is a difficult question to decide, but I believe a law leaving a theatre manager no power of discrimination would work far greater evil in some instances than the present loose method. There are few managers brave enough to fly in the face of public sentiment and exclude from their houses a dramatic critic simply because his reviews do not measure up to the manager's own ideas. There are few cases where the law of compulsion is needed to protect the rights of a dramatic critic, but there are very many instances in which the right of selection on the part of a manager is absolutely necessary to protect his patrons against annoyance and perhaps serious inconvenience.

The annoyances about which Mr. Bregg complains are those that would follow admission of drunken persons, or persons of notorious character, whose presence would disturb or embarrass well-behaved patrons of the theatre.

But this complaint would seem to be not well founded, for in several of the States which have enacted laws on the subject, intended to give the freedom of theatres to critics of the drama, specific provisions relate to the right of a manager to exclude from his theatre the classes of persons objected to by Mr. Bregg. Moreover, the common provisions of the Penal Code as to misdemeanors and the like would seem to cover such cases, even if they should not be specified as exceptions in the laws intended to secure freedom of criticism. And no law enacted with the purpose to give critics access to theatres would hinder any manager from ejecting a critic whose condition or conduct would make him amenable to the provisions of law relating to misdemeanors.

W. J. Fleming, in a letter to *THE MIRROR*, takes exception to various statements recently published as to the original production of *The Black Crook*, and briefly notes the facts, which also are to be found in Colonel Brown's "A History of the New York Stage."

The Black Crook was originally announced for production at Niblo's Garden on Sept. 10, 1886, but owing to changes in the piece, the building of a new stage, and other delays, it was not performed until Wednesday, Sept. 12, of that year.

Unusual circumstances contributed to the great success of this piece. Possibly—or rather probably—it would have had but an ordinary vogue if it had been put on as originally intended, as a play. In consequence of the destruction by fire of the Academy of Music, Jarrett and Palmer, who were to have produced *La Biche au Bois* there, had on their hands a number of artists brought from Europe, as well as a large native company, including a strong ballet. As Colonel Brown records, "they made an arrangement with William Wheatley, who was preparing the production of *The Black Crook*, to utilize in that piece the ballet troupe, the chief scenic effects, of which they had models, and the transformation scene."

Thus there was a remarkable combination, and *The Black Crook* was elaborated as a result of the fire, and became in consequence the greatest spectacular piece that had been seen in this country.

The emptiness, inanity, and absolute superficiality of so many of the "shows" exploited by one firm of the Theatrical Trust—characteristics that at last have disgusted the public at such catering—were bound sooner

or later to bring disaster to those who believed in them evidently on the theory that a majority of the heads of those who support the theatre in this country are filled with sawdust.

Still, in lieu of something better with which to "fill time," the booking agents are still sending to other regions some of these "shows." How one of them is appreciated—although this particular "show" at the time of its production was regarded by its projectors with characteristic pride and affection—may be seen from this, taken from the *Omaha World-Herald*, the title of the offering being here eliminated:

If the Theatrical Syndicate expects to heighten its influence in this part of the country by sending around such fiascos as _____, it is very probable it will find itself losing ground instead of gaining. It is seldom that one sees a production put on such a bold front to cover such an absolute nothingness as held the boards at Boyd's the first of last week. Its absolute inanity, poor company, scenery and costumes perhaps did as much to make one disgusted with the alleged big spectacular shows as any one thing. In one act there is a large stairway descending from heaven. The said stairway was composed of rough planks, bound together with rusty iron bands. There was not even so much as a rug to cover up the crudity of the effect. Large splinters protruded from the board, and it looked like the passageway from a back alley into a livery stable. One almost expected some person dressed in blue overalls and wearing a grimy black shirt to come out on the platform and yell, "Hey, boss, where's that there nosebag?"

And yet, a stairway of rough planks "descending from heaven" is not so inappropriate, provided its nether terminus is the other region.

WILLARD AND DICKENS.

There is a pleasing incident of literary interest apropos of Mr. Willard's appearance as Tom Pinch. The late Charles Dickens, son of the great novelist, and Mr. Willard were for many years close friends, and as both were fond of prowling about the quaint London and neighboring places that the elder Dickens invested with such romantic charm it was not surprising to either when one afternoon they met, quite by chance in the garden of the old Bull and Bush on Hampstead Heath, though it was a considerable distance from the heart of London. Thus happily brought together, they decided to linger for afternoon tea, which was served on the table built in the secluded shelter of a fine circle of yew trees that were planted by Hogarth, the artist, when the present "Bull and Bush" inn was a farmhouse and the home of Hogarth.

Mr. Willard was just at that time making his first trip in London, much space in the press being devoted to the rapidly successive hits of "the rising young actor," and it was quite natural that some part of the conversation should be devoted to theatrical topics, including discussion of the Dickens plays in which Mr. Willard had appeared. It happens to be a fact that the first role of a sympathetic emotional character in which Mr. Willard appeared with notable success was that of Tom Pinch, but in another dramatic version than that with which he has since become identified. Referring to this earlier performance as strikingly in contrast to the "villain" types with which Mr. Willard's name was associated, Mr. Dickens said: "I suppose you made up the part according to the gospel of the artists, giving Tom the fantastical bald head, caricature dress and all the rest of it?"

"Well, no," said Mr. Willard apologetically. "I didn't. The fact is, I took the liberty of ignoring the pictures, because they did not seem to me to reproduce the person described in the text."

"Good," interrupted Dickens. "I'm glad that you had the courage to fly in the face of the figure of Tom the pictures have popularized, for they do not, as you say, convey the idea of Tom Pinch my father so clearly defined in his descriptions. Of course, you understand, the artists were not to blame for their misconception. The story of 'Martin Chuzzlewit' was published serially, as you know, and the artists were at a disadvantage in having to make their illustrations as the parts came out, and having once established the type they had to preserve it. But my father's original intentions with regard to a character, under the modifications and changes as the story developed, and he made corrections and alterations to suit the improved purpose. That was the case with Tom Pinch, which at first appeared in a spirit of caricature perhaps very soon became quite a different emotional influence. The artists naturally caught and stopped with the first impression, and therefore gave pictorially an altogether different idea of the character from that defined in the text. How did you treat him?"

Mr. Willard described the "make-up" that was identical with that he now employs to portray the part.

"Capital!" exclaimed Dickens. "You are quite right. That is quite the thing. I should like to see Tom played in that way."

He never did, however. At that time Mr. Willard had no expectations of ever again appearing in the role, and it was a good many years later, after his friend Dickens had gone on the long journey, that in a dramatic version of his own character established in the affection of the theatre-going public. His great popularity is due in no small measure doubtless to the sympathetic intelligence of Mr. Willard in discarding every suggestion of caricature that the early illustrators and their theatrical followers gave to pictures and impersonations of the ideal Tom Pinch.

MRS. FISKE AND THE MANHATTAN COMPANY.

Mrs. Fiske and the Manhattan company have recently played amazingly successful engagements in Leah Kleeschna in several one-night towns of Ohio and neighboring territory. In every instance Mrs. Fiske has been greeted by audiences that tested the capacity of the theatres in which she has appeared, in most cases the local managers organizing excursions from neighboring towns. Perhaps the most remarkable of these appearances was at Findlay, O., where Mrs. Fiske was not only greeted by local theatre lovers in force but by large delegations from Toledo, forty miles distant; Lima, Fostoria, Tiffin and other intermediate places, some going to Findlay by special train and others in trolley parties. Several of the Toledo newspapers made of this extraordinary tribute to Mrs. Fiske and the Kleeschna local enjoyment in witnessing Leah Kleeschna leading "news stories, varied with reflections upon theatrical conditions from that city at this time. A staff correspondent of the *Toledo Press*, wiring a long account of the pilgrimage from that city to Findlay, said: "And in this case the mountain did go to Mohammed! But the reward was worth the trip." And the desire to see Mrs. Fiske and the Manhattan company in all places from which the Independents are barred seems to be just as strong. Mrs. Fiske has not appeared in Indianapolis now for some time owing to the fact that there is no regular theatre open to her there, yet that city is included in her present itinerary owing to unusual efforts to provide a place in which she could appear. In fact, by private endeavor the use of a large hall known as German House, equipped with a stage and dressing rooms for local events, has been assured to her, and she will appear there on Feb. 23 and 24.

SADA YACCO.



SADA YACCO (she may not be the Japanese Terry, if she be the Japanese Duse) and I sat comfortably on the white sands of the seashore off Chigasaki, where she has her country villa. Yes, we sat like two children estrayed from the world. Before us the eternal Fuji mountain, that white dome of beauty and art, stood like a ghost. Madam Yacco must have been praying before the holy mountain to have her art ennobled and her heart purified. "Art is nothing but heart. Heart, only heart," she declared a while ago. Now we were quiet and dreamy, hearing the white song of the sea-waves which kissed our feet. She appeared perfectly graceful and bewitching. (By the way, she is no more a young girl, being above thirty-five). The golden sun—did you ever see how brightly the Japanese spring sun shines?—fell luxuriously over her flowing hair. She left off dressing her hair in the stiff Japanese mode ever since she returned from her foreign trip. She is adopting every American and European custom, not only in her hair dressing. I fancied that even her eyes sparkled like an American actress'. To hear her voice was a great treat.

"I owe everything to America. My American trip was my education. America, America, what a great sound America has! Why, I should like to go there again. This is a secret. How funny woman has so many secrets! My husband (Oto Kawakami) is about signing a contract with a certain manager to appear first in Argentina, and our plan is to turn to America then. When? Next year, Mr. Noguchi.

"America taught me that naturalness was the foremost art. The make-up of the face, for instance. We used to make our faces like a woman's in a Japanese picture—drawing little slender eyebrows, reddening our lips, and powdering our faces thickly. American critics said they were not the faces of living women, but of dead persons. So they are. But Japanese think they are beauty. There's nothing more unnatural than the Japanese make-up in face. Yes, I learned so many things in America. In Japan a laughing face is forbidden while dancing. But in America we must appear smiling and happy



In Her Bird Dance.

in dancing. Japanese art is to make one as a doll. And on the American stage we have to show ourselves as living women.

"It was a perfect wonder to see the variety of American face powders. There are more than ten kinds to be sure. Science is applied even to the powder. And we must make up according to science. Once I ordered powder in New York and I was sent a yellow powder. 'No thank you, my face is yellow enough,' I said, and returned it. The storekeeper insisted on my using it, and I tried it. To my surprise that yellow powder appeared creamy white on my yellow face. When I renewed my order the storekeeper must have said 'I told you so.' How petty to think only the white powder the thing to beautify the face! And after joining with Miss Lole Fuller (of butterfly dance fame) in Paris, I learned a great deal from her. She was wonderfully young for her age. She must be more than fifty. Her house was such a wonder, with four or five carriages and fifty horses. We played at the Théâtre Lole Fuller on the Paris Exposition grounds. She danced, too. She was a great manager herself. Our company was paid three thousand dollars a week, but afterward she begged us to cut down the salary.

"Our experience in America was the bitterest one, however. We were ignorant about managing, and did not know what sort of play would fit the American taste. We made a flat failure in San Francisco. We landed on the Pacific Coast without any funds. You can imagine how hungry, how discouraged we were. We engaged to play at the California Theatre of 'Frisco for one week and we couldn't continue more than three nights for various reasons. We were so foolish as to appear to an American audience with one of our classical dramas like *Kusunoha*. Nobody could understand, since they had no knowledge of our Japanese history. Immediately we found out that we must play a love play. Love is universal. Then we played *Geisha* and *Knight*, which was a universal success through America and Europe. It was a queer mixture of Japanese plays, but it appealed to the American mind with love, and delighted with our gorgeous costumes. Americans love anything showy and happy; they will not stand things uselessly tragic. We used to omit the cutting-head-off scene from *Kesa*. Once we showed the bloody part of it, and some lady in the audience thrilled from fear. But in France things are different. The more bloody the more glad the audience will be. My death scene was the chiefest success in Paris. It seems to me that the French are bloody people in heart. They are glad to cry rather than to laugh. They are, perhaps, glad to kill or be killed rather than to cry. The young lady who appeared as if she wouldn't taste even a butterfly would look at our 'haraki scene' with the coolest face possible, and she would be glad at seeing it. Under their grace and beauty all the French people are hungry for blood and tears, I dare say. However, I am most grateful to France, since she brought us to the front of the world of art and theatre. I owe her the recommendation for my success of to-day.

"The American theatre was a wonder for us. Even electricity was not used in the Japanese theatre some fifteen years ago. Drops and scenery were a revelation. We were studying in America rather than acting to Americans.



In Character Costume.

We landed in San Francisco hopelessly ignorant, and returned fairly acquainted with the dramatic art and stagecraft. As I said, we owe everything to America.

"Once in New York we attended a certain dramatic school, whose president, I believe, was a Mr. Belnap. We saw a pantomime there which struck us forcibly. After we returned home we added to it some Japanese original art of 'acting without words,' and made out of it some new thing. Mr. Belnap gave us *The Traitor Samisen*—a one-act play with a poor artist and heartless wife—and we expect to put it on the stage.

"We found a manager first in Chicago by the name of Mr. Comstock. Till then we had no manager. What a terrible experience we had in 'Frisco and other Coast cities! After Chicago we had a fairly good reception in Boston. We played before the late President McKinley at the Japanese legation of Washington. We had the most cordial welcome. Even the critics made splendid comments. Some paper compared my husband with great Booth in *Soga*, saying that his tragic power and minute acting had no rival. It was laughingly overpraised, of course. Our mail in New York was easy after having gained distinction at Washington. I, especially, was treated handsomely. Once I was invited by the Actress' Club, and became a special member, and was given a medal of 'good luck.' Also, we were invited to the Players' Club, which is the monument of the dead tragedian.

"And in London! Everything went as we expected. Even a play like *Takanori*, which was little appreciated in America, was received heartily. English people understand what is loyalty and Americans don't. It may be the difference between a republic and an imperial kingdom. The highest honor we received in London was nothing but that we were admitted before the Prince of Wales of those days, the King Edward of to-day, and played before him. A stage in the fashion of the Japanese stage was made in Buckingham Palace grounds, and the play was such a success. The prince was immensely pleased, especially with my *Dojoji*, and he gave me a kind word and asked me many questions. 'How lovely is your hair,' he said playfully. Afterward we were given two thousand dollars in English gold. While we were playing at the Coronet, we signed a contract with Miss Lole Fuller. We played also at the Japanese legation of Paris, and before the President of France. I had such a lovely talk with Mrs. President, and we walked arm in arm in the garden. (It was a garden party where we were invited and played). I made acquaintance with Miss Bernhardt and other French actresses, who gave me a thousand valuable suggestions. My life in Paris was the most delightful one. I can hardly forget it.

"After all, the American theatre is the most competent, and the American actresses are the best. And the American critics are generous, not falling into flattery and foolish praise. The American criticism was an education for us. We learned much from it. And it gave us hints and points which were new and adaptable.

"Am I not tired playing for six long hours instead of three, as in America, you say? I tell you, Mr. Noguchi, that three hours of America are harder than six hours in Japan. Why? In America we are not acting before an audience like the Japanese, who smoke, talk, eat, occasionally sleep and often bring their babies with them. And the Japanese audience hardly see the play. But in America the audience are serious and study and criticize. To play before them is not easy work at all. As long as our Japanese way of seeing the play does not change we see little hope of improving the Japanese theatre. Japanese come to spend their time rather than to see the play. Alas, they do not understand that the theatre is the holy dome of art and humanity. There will be some time yet for the Japanese theatre to become a holy place of poetry and human beauty. Let me say again, the play is nothing but heart! Yes, heart, heart!"

"I thank you, Madam Yacco, for giving me such a delightful interview."

"Not at all, Mr. Noguchi. Come often, will you?"

YONA NOGUCHI.

FANNY BEANE DESTITUTE.

On Feb. 7 Fanny Beane, who was a popular dancer years ago, was taken to the Yorkville Police Court and charged with vagrancy, having applied on two successive nights for shelter in the municipal lodging house. She played in Jack and the Beanstalk and Humpty-Dumpty, but was better known for the song and dance act with which she and her husband, Charles Gelday, won fame in vaudeville. After the death of Mr. Gelday, some years since, when he and his wife were returning from Europe, she seemed to lose her ambition and good fortune. Mrs. Gelday escaped being sent to the island by a kindly offer of assistance from an old friend, a Mrs. Price. Virginia Harned has sent a check for \$50 to the old actress, with a note saying that it must be possible to have her admitted to the Actors' Home, though, being only fifty-three, she lacks two years of the age limit.

sell's temptation price, filled the Imperial at every performance and then some. The Jack-knife effect proved a startling piece of stage realism, and the gallery appreciated it with gusto and several other things. Lured from Home follows.

At Havlin's, "where you see the best shows for the least money," Selma Herman has been holding forth all week in *The Queen of the Convicts*. Mr. Garen, not content to run out of realistic titles, now offers for to-morrow's matinee *Fast Life in New York*. It is said to be a big realistic success and strictly modern, showing the follies of metropolitan life at the amusement center of New World civilization. We are informed that the story is simple, direct and intensely interesting. "Well," as Texas Panagan said of the office to be distributed at a certain convention, "that's what we're here for."

Her Company (The Partner) was the German stock company's essay at the Odeon Wednesday night. To-morrow night the very popular comedian, Hans Loebel, gets back into the cast in Robert and Bertram, a comedy that never fails to fill the house. Heinemann and Webb have a most loyal clientele, and during this, the benefit season, the best of good feeling prevails on both sides of the footlights.

Kubelik, the Paderewski of the violin, gave a recital at the Odeon last night before a large audience. He is the same facile fiddler of former visits, but his musicianship shows no noticeable advancement.

Constance Crawley has the first part of the Bernhardt week at the Garrick in her new offering, *The Idylls of Shakespeare*. Few women ever succeeded in becoming so immensely popular as Miss Crawley is among the more studious part of the St. Louis populace. Everybody remembers her wondrous work in *Everyman* and the other Ben Greet plays of former seasons, and the Garrick booking for Feb. 26-28 is already being welcomed. Margaret Anglin in *Zira*, Henry E. Dixey in *The Man on the Box*, and Leo Dietrichstein in *Before and After* are also headed Garriward.

Arnold Daly had quite an assortment of leading ladies in the last two weeks. He was to have brought Katherine Grey here to play *Gloria Clanton*, etc., but presented Florence Kahn on his Sunday opening night, only to replace her Monday evening with Edna Bruns, who up to that time had been playing nothing weightier than maids, etc. Apparently the performances did not suffer by the changes, and although both sides have been interviewed not much of fact develops.

Messrs. Kline and Weston, who have already variously sued Isaac A. Hedges and associates in the matter of the alleged purchase of the Odeon, a few days ago varied the monotony by entering another suit against these defendants this time for \$20,000. Plaintiffs allege this trip that Mr. Hedges represented to them that the Odeon could be bought for \$60,000 and that each of the three should put in \$20,000 to swing the deal. Kline and Weston came forward with theirs, but they allege that Hedges never did, but got the property for \$40,000, otherwise the hard cash of these plaintiffs. Again they demand an accounting.

RICHARD SPAMER.

BALTIMORE.

Margaret Anglin in *Zira*—Happyland—Southern and Marlowe—Blanche Walsh.

(Special to The Mirror.)

BALTIMORE, Feb. 10.

Blanche Walsh will be seen at Ford's next week in *The Woman in the Case*. We are promised the support of an excellent company.

Marie Cahill in *Moonshine* did a fine business last week.

Margaret Anglin will appear at Albaugh's in *Zira*.

De Wolf Hopper and Marguerite Clark did a record breaking business last week in Happyland.

After a week of fair business Olga Nethercole will give place at the Academy to E. H. Southern and Julia Marlowe in Shakespearean repertoire, beginning on Monday night with *Twelfth Night*. They in turn at the end of the week will be followed by E. S. Willard, who will be seen in a number of his favorite roles, including *The Man Who Was a Pair of Spectacles*, *Tom Pinch*, and *The Middleman*.

The *Show Girl* will come to the Auditorium with a cast of sixty people and some bright music.

The Russell Brothers will appear in a new comedy at the Holiday Street.

The entertaining domestic drama, *Too Proud to Beg*, will be the attraction at Blancy's.

The Gay Masqueraders will hold the stage of the new Gaiety Theatre.

Sam Devere's Own company will entertain the patrons of the Bijou and the Tiger Lillies will perform the same service at the Monumental.

Mrs. Jane Germon, a well-known retired actress, was eighty-five years old last Thursday. She celebrated her anniversary quietly, walking from her home, on North Green Street, to Ford's Opera House, there receiving the congratulations of the Messrs. Ford, the attaches of the house and a number of her professional friends.

Miss Edith Octavia Hardcastle Ford, daughter of Mr. and Mrs. Charles E. Ford, was married on Wednesday last to Mr. Gordon Lippincott Reese. The ceremony was performed at the Lillies, the country place of Mr. and Mrs. Ford, by Rev. Edward Lawrence, rector of the Church of St. Mark's-on-the-Hill, Pikeville.

HAROLD RUTLEDGE.

WASHINGTON.

Southern and Marlowe—Man and Superman—Happyland—Mrs. Black Is Back—Concerts.

(Special to The Mirror.)

WASHINGTON, Feb. 10.

The engagement of E. H. Southern and Julia Marlowe in Shakespearean repertoire was notably successful in its artistic presentation and public appreciation. For to-night's closing performance of *The Merchant of Venice* standing room was at a premium, one body of college students reserving three hundred seats. Next week, The National Theatre will have Shaw's *Man and Superman*.

Beginning on Monday evening, De Wolf Hopper will receive a strong welcome in Happyland. The opening night, which is devoted to a local charity under society patronage, is sold out. William H. Thompson in *The Bishop* follows.

At the Columbia Theatre this coming week May Irwin will hold the boards in *Mrs. Black Is Back*. Mrs. Lanningwell's *Boots* played a successful engagement. The Prince of Pilsen opens on Feb. 19.

Next week's announcement at the Academy of Music is *The Flaming Arrow*, with *The Woman in the Case* to follow.

The Majestic Theatre's offering for next week is *The Runaways*, with George Honey Boy Evans. The *Boy Behind the Gun* follows on his trail.

The Elmsford Illustrated lecture course, which commences at the National Theatre on Feb. 20, has awakened strong interest. An extra lecture, "Climbing High Alps," was given on Friday afternoon for the benefit of The Newsboys' Home.

On Sunday night, Feb. 11, The United States Marine Band, under William H. Sautteman's conductors, gives the closing concert of the season with a special programme.

Coming attractions are the appearances of the Boston Symphony Orchestra at the National on Feb. 13; Marie Hall, the English violinist, on Feb. 15, at the Columbia; Homer Davenport in a lecture on "The Power of a Cartoon," on Feb. 16, and the concert of Henry Marten and Jean Gerardy on Feb. 21.

JOHN T. WARDE.

PITTSBURGH.

Bernhardt's Successful Engagement—Richard Mansfield—Coming Attractions.

(Special to The Mirror.)

PITTSBURGH, Feb. 10.

Sarah Bernhardt's engagement at the Belasco of five different plays has been a great success.

Enthusiastic and capacity audiences have been in evidence at each performance. Also Richard Mansfield's audience at the Nixon have been very large and The County Chairman at the Alvin has had capacity audiences.

At the Alvin, Bickel, Watson and Wrothe in Tom, Dick and Harry play a return engagement. Master Gabriel and company in *Buster Brown* follows, and owing to the great demand for seats a matinee will be given every day, except on Monday.

Across the Pacific will play its annual engagement at the Bijou and will be followed by The Smart Set, headed by S. H. Dudley.

Up at the Empire Kathryn Funnell will be seen in an expurgated version of *Sappho*. Jessie Mae Hall in *The Street Singer* follows.

The Darling of the Gods plays a two weeks' engagement at the Belasco, with Robert T. Haines in his original role.

The Nixon will have Edna May in *The Catch of the Season*. The underline will be Sothern and Marlowe in repertoire.

The Casino Girls will hold forth at the Gaiety and The Parisian Belles Extravaganza company at the Academy.

ALBERT S. L. HEWES.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

Florence B. Varian was hostess at the tea served at headquarters last Thursday afternoon.

Among those present were Jennie C. Wilder, Mrs. Hudson Lister, Mrs. Roland Smith, Lois Mae Spamer, Frank O. Germann, Mary L. Holahan, Mrs. J. M. Angier, Rev. F. J. Clay Moran, Granville F. Sturges, Oscar O. Roseborough, Mrs. J. Alexander Brown, Mrs. Forbes Curtis, Mrs. Samuel Charles, Rev. S. M. Mitchell, John H. Costello, Hannan Wyle, Mrs. R. L. Hallstrom, C. De Roche Francis, Walter E.

Jones, Lavinia Shannon, Ellena Maria, Mrs. Rose Winters, Mr. and Mrs. Robert Rogers, Miss L. A. Consaul and Mrs. F. C. Consaul, of the Brooklyn Chapter, Mrs. Madge McIntyre, Ida Reichmann, Mrs. F. P. Pratt, and Regina Weil.

On Sunday, Feb. 18, there will be service at 11 A.M. at Unity Church, Gates Avenue and Irving Place, Brooklyn, under auspices of the Brooklyn Chapter; preacher, Rev. William C. Brundage, the pastor. Dr. Brundage is chaplain of the Alliance and was a founder of the Albany Chapter.

On the same Sunday evening the New York Chapter will have its February service at 8 o'clock at the Church of the Holy Apostles, Ninth Avenue and Twenty-eighth Street. Members and friends of the Alliance are cordially invited to both these services.

The monthly receptions will be omitted in February and March. A conference meeting of the New York Chapter will be held at St. Chrysostom's Parish Hall on Thursday, March 8.

The next monthly reception of the New York Chapter will be held on Easter Thursday, April 19. The place will be duly announced.

A gratifying attendance and successful result are reported from the euchar of the New York Chapter on Feb. 6 at Hotel Nevada, and the Brooklyn Chapter on Feb. 9, at Hotel Imperial.

Rev. Joseph E. Nevin has been appointed Alliance chaplain at Dixon, Ill. Rev. Mr. Nevin was born July 21, 1874, at Decatur, Tex., and received his education at the University of Texas and at the Theological Seminary, Louisville, Ky. A better selection could not have been made. He is a scholar and a tireless worker and will certainly look after the interests of anything he is identified with.

Helen Whitman, Charles T. Catlin, Mrs. Anna Randall Diehl, Edith Totten, John Costello and Ellena Marius will appear at the reception on March 22.

GEORGE LEAROCK DEAD.

George Learock, one of the most famous stock actors in America, died in Philadelphia on the afternoon of Feb. 8. Although he was fifty-seven years old, long past the ordinary age of tubercular afflictions, his death is attributed to consumption. He is survived by his widow and two children, a married daughter and a son. His brother Henri is a member of "Hap" Ward's company, being known professionally as Tong Williams.

George Learock was born in Boston in 1848, and chose a stage career very early in life. He was already playing important roles with a stock company in Baltimore when only nineteen years of age. The earliest experiences of his professional ventures practically antedate available records—records so minute as to trace the attempts of a comparatively unknown actor. He played with many of the prominent old-time actors, among them Booth, Janauschek, Tom Keene and Lucille Western. He progressed rapidly and acted a number of parts in New York city, both as a supporting player and a minor star in his own right. His prodigious memory for lines and business made him exceptionally valuable as a stock company leading man, in which capacity he became a popular favorite in many of the larger cities. For the last fourteen years of his life he was established in Philadelphia, being employed as leading man and stage-director at the Forepaugh and Girard Avenue theatres. His last appearance as an actor was last Spring in the role of Fagin, the best known of all his parts and the one in which he scored his first emphatic success. Before moving to the Quaker City Mr. Learock was for some years connected with stock companies in Chicago, being most of the time at McVickers' Theatre. Between 1873 and 1893 he played a number of engagements in the metropolis. Prominent among his parts were the following characters: Raleigh, with Adolphe Nelson in *Amy Robart*; a number of roles in the support of Edwin Booth; Baron Philip Kotek, the leading part in *A Wife's Honor*; three characters in the production of *The Romanoff*; Lord Rochester in *Jane Eyre*; Philippe in *Claire* and *The Forge Master*; the Duke de Nesmours in the Thomas Keene production of *Louis XI*; Rosencrantz, with Edwin Booth in 1892, and Marcus Moriarty in *The Lights of London*. He met his wife when they were both members of Tom Keene's company. Mr. Learock's greatest honor was perhaps his engagement playing Othello to the lago of Booth. Besides the artists already mentioned he acted with Charlotte Thompson and Madame Rhea.

George Learock was particularly noted for possessing one of the most wonderful memories ever known in the theatrical profession, it being estimated that he knew the leading roles of fully a thousand dramas. He not only knew the words of his own part and some of the other parts but the entrances and exits, the business, the situations and all of the action. William Miller, of Miller and Kaufman, present owners of the Girard Avenue and Forepaugh theatres, is quoted by a Philadelphia newspaper as narrating the following proof of Learock's phenomenally rapid study:

"I recall last Summer that I went to Somers Point with Learock to get him to read over certain plays, to see if they were suitable for our house. One play I gave to him was *Amelia Bingham*'s success, *The Climbers*.

"Learock was alone with the plays two hours, when I returned. I found that in that time he had committed *The Climbers* in its entirety, every word of every part, and knew the entrances and exits. He went over it to show me it was unsuitable, owing to the fact that it required ten or more women in the first act.

"I believe this to be the greatest feat of memorizing that has ever been accomplished by man, for the play is full of chat, and almost every speaker is interrupted."

THE DUEL PRODUCED.

Otis Skinner opened on Feb. 9 at the Hyperion Theatre, New Haven, Conn., in *The Duel*, a translation from the French of Henri Lavedan, taking the part of the Abbe Daniel, a French priest. Fay Davis played the part of the Duchess, Guy Standing the doctor, and Eben Plympton and others were in the cast. It is the first presentation of the drama in English.

MARCH OF THE INDEPENDENTS.

More Plans for Pittsburgh—New Orleans Arrangements—Comment.

It is reported that the Shuberts have bought the Hotel Boyer property in Pittsburgh, with the intention of building another theatre in that city for independent attractions. The Shuberts have been seeking for months that the Shuberts have been seeking a site in Pittsburgh for a theatre to be a partner to the Belasco, and that several locations on downtown streets had been offered them. No definite plans for the new house have been made public, nor has any time been set for the beginning of the work.

Arrangements have practically been completed for independent attractions to play the Lyric Theatre, New Orleans, during the season of 1906-07. Henry Lehman, of the firm of Davies and Lehman, owners of the Lyric, has been in New York recently discussing plans with the Shuberts, and it is probable that an agreement will be reached in a few weeks.

Dropping by the Wayside.

Says the Nashville Banner:

"One of the noticeable facts in theatricals this year is that the anti-Syndicate attractions have played to the biggest audiences and that there has not been a failure among all the important productions which have been launched independently of the Theatre Trust. Syndicate offerings have been dropping by the wayside all the season."

Infamous Treatment.

The Houston (Tex.) Post is still calling attention to the Anti-Trust laws of Texas as a way to reach the Syndicate. In a recent editorial it says:

"It would be bad enough if Texas theatregoers were merely condemned to utter dependence upon the Syndicate for the usual dramatic bill of fare. When one thinks of the miserable fourth-class attractions which are forced upon us at high prices by these art strangleers, it is enough to make the blood boil. But when we are confronted with the fact that no attraction is permitted in the Greenwald circuit without the consent of the Syndicate, we know that not only is the public outraged, but the dignity of the State is trampled in the dust.

"The Attorney-General of Texas will some of these days take cognizance of these lawless contracts by which the New York Syndicate is enabled to bar from Texas the world's greatest art merely because she declines to permit it to extort from her. The lessees of the opera houses have no right to make such contracts, and if the present Anti-Trust law is not sufficient to sustain a criminal prosecution of the offenders the next Legislature will amend the statute so as to provide ample protection of the public against the infamous treatment it is accustomed to receive."

The Post believes if Madame Bernhardt will come to Texas a way will be found to open the doors of the Texas theatres to her and to the public which would be delighted to give her audience.

Honor and Profit.

In comment on the Frohman explanation of the Sothern and Marlowe defection, the Syracuse Post-Standard says:

"The word 'trust' is pretty hard to define. Originally it was supposed to mean a federation of the interests of a number of industrial concerns. Later it came to mean monopoly, and now any big corporation gets itself called a Trust. As applied to the theatrical business, the word means monopoly. But here's a theatrical monopoly which does not contain Mrs. Pike, Madame Bernhardt, Mr. Sothern and Miss Marlowe! Already it is quite as honorable to be without the 'Trust' as within it. The time may come when it will be even more profitable."

ANOTHER THEATRE IN NEW YORK.

Another playhouse is to be built in the Longacre Square of New York city, plans having been filed on Feb. 9 with Building Superintendent Murphy. Bradford Lee Gilbert, who designed the first skeleton building in the city eighteen years ago, is the architect. The structure is to be a replica of the building Madame Rejane is erecting in Paris, half office building and half playhouse. The design calls for a building with a lower portion fashioned like the Campanile in Venice and a station twenty stories high. The entire structure is to be of ornamental brick with frontages of 216½ feet on Broadway, 200.5 feet on Seventh Avenue, 93½ feet on Forty-eighth Street and 44.1½ feet on Forty-seventh Street. The portion to be used for a theatre will be a four-story edifice on the Forty-eighth Street corner.

The theatre, which will have a seating capacity of 1,415, will have two balconies and a mezzanine story. In the basement there will be a billiard parlor, a cafe and bowling alley. On the first and second floors of the station building there is to be a grill room and private dining rooms. The cost of the entire building will approximate \$700,000.

CLANSMAN PIRATE ENJOINED.

George H. Brennan has received word from Raleigh, N. C., that Judge Thomas K. Purnell, sitting in the United States District Court, has issued a perpetual injunction restraining the alleged infringement of *The Clansman* by a play called *Reconstruction Days*, of which Thaddeus Bretton and others in the Kunkles Repertoire Company are said to be proprietors. Mr. Brennan was represented in court by attorneys T. S. Fuller and Murray Allen, while Bretton was represented by Lawyer R. O. Everett, who asked to have the case continued. Judge Purnell denied the request and made the temporary injunction permanent. Manager Brennan has been after the pirates since last October, when, it is claimed, they tried to take advantage of the success of *The Clansman* in the South by reproducing its main scenes, incidents and dialogue under another title.

A NEW MUSICAL PLAY.

His Majesty, the new musical extravaganza by Shafter Howard, was produced for the first time on any stage at New Rochelle, N. Y., on Feb. 9. William Brownlow appeared in the principal role of Satan, and Mabel Day and Carolyn Williams have important roles.

NO RECEIVER FOR FISHER AND RYLEY.

John C. Fisher, of the firm of Fisher and Ryley, is in no way connected with the litigation instituted by Ida Conquest, and hence the statement that a receiver had been asked for the firm was erroneous. The suit relates solely to Thomas W. Ryley. It is said, and the firm is not affected.

OBITUARY.

Rev. T. I. Holcombe, father of Herbert Holcombe, of Holcombe, Curtis and Webb, vaudeville artists, died at West Point, N. Y., Feb. 4, aged seventy-four years. Mr. Holcombe was a first Protestant Indian missionary in Minnesota and Wisconsin, having started as a missionary over sixty years ago, and was the founder of the Clergy Retiring Fund of the Protestant Episcopal Church of America. The remains were interred Feb. 7 in the Government Cemetery at West Point.

Thomas A. Creese, husband of Lizzie Creese and father of Victoria Bateman, died on Feb. 9 at his home in Philadelphia, where the funeral services took place Friday. The body was buried in the Old Swedes' Church grounds, in Wilmington, Del., on Saturday.

Paul Laurence Dunbar, the negro poet, died at his home in Dayton, Ohio, on Feb. 9, after an illness of nearly three years. Mr. Dunbar wrote the lyrics of *In Dubious*, played by Williams and Walker, and at the time of his death was at work on his first complete play.

W. L. Hollingshead, formerly manager of the Grand Opera House, at Fort Smith, Ark., died at Fort Smith on Feb. 5. His body was taken to Montgomery, Ala., for burial.

John Rowan, father of Frank and Ella Rowan, died suddenly at his home in Brooklyn on Feb. 2. Burial was at Evergreen Cemetery, Brooklyn.

BOOKS AND MAGAZINES.

Joseph Jefferson is the subject of the leading paper in the February number of *Scraper's Magazine*, by Francis Wilson, who knew him for many years. These reminiscences are full of anecdote and story, giving Mr. Jefferson's opinions about the arts of acting and painting, and his own recollections of distinguished men in many vocations. The article in this number deals particularly with Rip Van Winkle—its origin and development as a play, with amusing anecdotes about Mr. Jefferson and his experiences while playing it. There are also pleasant glimpses of Jefferson as a painter, and his views and preferences for various artists. The frontispiece is a photograph of Mr. Jefferson as Rip.

The February issue of the *Theatre Magazine*, just out, shows a marked increase in the number of pages devoted to text matter and there is an astonishing array of splendid pictures. Not the least important among the pictorial features is a large and striking lifelike portrait of Maude Adams as Peter Pan, reproduced in fourteen colors. The literary matter includes an article by David Warfield, who gives an interesting account of his early struggles before he made his first hit as a Hebrew peddler. Edward Fales Coward describes the palatial new home of the Lamb's Club, illustrated by fine photographs especially taken. W. G. Fitzgerald gives an account of the splendid home which Coquelin, the distinguished French actor, has built for his needy fellow-players near Paris. Elise Lathrop continues her interesting dissertations on the Shakespeare plays, and there is an extremely well written description, with pictures, of the collection of curios left by Henry Irving. Under the title of "The Passing of the Minstrel," Augusta de Bumba writes reminiscences of the darkest impersonator as he was thirty years ago, and Florence Tucker gives an interesting account of William Gillette's "shack" among the wilds of North Carolina. The pictures include scenes from Julie Bon Bon, A Case of Arson, Forty-five Minutes from Broadway, Cashel Byron's Profession, Twiddle Twaddle, Major Barbara, Mademoiselle Modiste, Sappho, and Alice Sixty-five. There is a full-page portrait of E. S. Willard as The Man Who Was and smaller portraits of Fred Walton as the Toy Soldier, Yvette Guilbert, Lionel Barrymore as the Pantaloon, Elsie Nielsen, Ida Conquest, Mercedes Leigh, Emily Dodd, Hubert Carter, Olive Fremstad, Van Rooy, Herr Knote, Marcella Sembrich, David Bispham and others.

The first number of *The Amateur Theatopian* contains two very short fiction articles and a collection of news notes about amateur theatrical societies. The publication is issued in Brooklyn and is intended as the organ of the many amateur organizations in that city.

The Show for February has for its opening article a plea for lying, by Channing Pollock, which may be intended as an apology for the press agents. Verses are supplied by F. G. Drew, Percy Heath and Francis Cope, and there are short stories by Hector Rosenfeld, Sarah Beverton, and David H. Dodge.

Smith's Magazine for March contains much matter of interest to theatregoers. Besides the usual pictures of prominent actresses there is the first installment of a story telling of a country family's attempt to enter vaudeville, an article on David Belasco, and an essay on present day melodrama by Channing Pollock. Mr. Pollock arraigns the cheap sensational play with forceful words. He says: "I have always insisted that nothing is more immoral than bad art, and this being true, the influence of the 'popular price' theatre seems to be a very grave subject indeed. The people who go to such places of amusement have so little pleasure in their lives that it would seem a pity to take away whatever entertainment they may crave, yet it seems not improbable that these very folk might be inclined toward an appreciation of better things in the playhouse. I wonder if there is any method by which these playgoers can be made to understand that cleverness is not incompatible with good entertainment nor good drama with interest."

GOSSIP.

Daniel Frohman sailed for London last Saturday, where he will spend a week and then return to New York. While in London he will see Pine-ro's latest play and arrange for several other English productions to be brought to America.

Beniah Thompson, who has been featured as Maud Muller for the past two seasons, resigned from the company at Steubenville, O., on Feb. 5, and has returned to New York.

Jan Kubelik, the violinist, has received word of the birth of a daughter at his castle, Beyerch, Hungary. Kubelik and his wife, the Countess Czaky Szell, now have three daughters.

Beginning with a subscription of \$5,000 from A. Howard Hinkle, ex-president of the May Festival Association, a fund has been started for the erection of a suitable memorial to Theodore Thomas in Cincinnati.

Charles K. Miller, manager of Joe Weber's Music Hall, has been elected a member of the Lamb's Club.

Cloverdell, revised, will be produced at Peekskill, N. Y., to-night, with Henry Clay Barnabee in the comedy role.

Burr McIntosh will lecture on Secretary Taft's recent trip to the Orient at Carnegie Hall on Sunday evening, Feb. 18.

Catherine Lewis is arranging a series of Old Testament miracle plays in New York during Lent.

Harry Leighton has been unanimously elected to membership in that exclusive bohemian club, the Philades.

Mrs. George B. MacAniff, a prominent member of the Professional Woman's League and other clubs, entertained the Daughters of the Confederacy at her home, 52 East Seventy-sixth Street, Feb. 6. An excellent programme of readings and songs by well-known professionals entertained the large number of guests present.

As a compliment to Harry Clay Blaney about 200 Mystic Shriners of Zamora Temple, Birmingham, Ala., attended his performance of *The Boy Behind the Gun*. Mr. Blaney is a Shriner of Mecca Temple, New York, and is also a Knight Templar and a thirty-second degree Mason, and receives many courtesies from the secret orders in all parts of the country. Mr. Blaney sang several songs about the Shriners, which were received with much enthusiasm.

NEW THEATRES AND IMPROVEMENTS.

The new Mishler Theatre, at Altoona, Pa., will be opened on Feb. 15, with Eleanor Hobson in *The Girl Who Has Everything*.

Harry Davis and John P. Harris, of McKeesport, Pa., have a long lease on property at Fifth Avenue and Blackberry Alley, where they propose to erect a new theatre, which is to be ready for opening at the beginning of next season.

It is reported that the City Opera House, of Frederick City, Md., is to be renovated and improved. The opera house, which is owned by the city, is on the second floor of the City Hall building. The plan under consideration is to lower it to the street level and entirely remodel the auditorium, putting in another gallery and another tier of boxes.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Fitzgibbon-McCoy Trio, Matthews and Harris, Colby and May, the Five Mowatts, Lew Hawkins, Giddy and Fox, Emerson and Omega, the Pryors, the American Girls, Ivy, Delmar and Ivy, Two Seynours, Alice Jennings, and L. Jerome Mora.

Keith's Union Square.

John C. Rice and Sally Cohen, Edmund Day and company, Auguste Van Blene, Wolpert Trio, Charles Burke, Grace La Rue and company, Raquel Quartette, Smith and Campbell, Dudley, Cheslyn and Barnes, Dora Pelletier, Daniel Henry, and Houston and Dallas.

Proctor's Twenty-third Street.

Mr. and Mrs. Robert Fitzsimmons, Rice and Prevost, Theresa Rens, Cole and Johnson, Foy and Clark, James Richmond Glenroy, Jack Mason's Five Society Belles, the Misses Tobin, Hubert De Vaux, and Lillian and Shorty De Witt.

Hammerstein's Victoria.

Louise Gunning, The Military Octette and The Girl with the New Baton, James F. Dolan and Ida Lenhart in a sketch called The Wire-Tapper; Matthews and Ashley, Greene and Warner, Tom Hearn, Reichpl's acrobatic dogs, James H. Jee, and Brandon and Wiley.

Colonial.

Henri De Vries (second week), Joe Welch, The Four Seasons (new), Louis Simon, Grace Gardner and company, Salerno, Howard and North, Four Lukens, Augustus Glose, and the Three Leightons.

Proctor's Fifty-eighth Street.

Louise Powell and Robert Cottrell, Emmett Corrigan and company, Gus Edwards' School Boys and Girls, Empire City Quartette, Six Glimmerettes, Frank Gardner and Lottie Vincent, Kelly and Violette, Dixon, Bowers and Dixon, and Mademoiselle Latina.

Alhambra.

Royal Hungarian Boys' Band, Bert Leslie and Robert L. Dalley, Carter De Haven and Flora Parker, Paul Sandor's dogs, Captain Bloom's Wireless Telegraphy, Matthews and Ashley, The Sunny South, Gallagher and Barrett, and Dorothy Jordan.

Hurtig and Seamon's.

Grace Cameron, Will M. Cressy and Blanche Dayne, Sydney Deane and company, Carroll Johnson, Ward and Curran, Howard Brothers, Larson Sisters, and Warner and Lakewood.

Hippodrome.

A Society Circus, with the Four Rianos, Marceline, Ralph Johnstone, Claire Heliot and her lions, Mademoiselle Lewis, Frank S. Oakley and others.

LAST WEEK'S BILLS.

PASTOR'S.—The programme last week was unusually interesting, as it contained two important new acts. George Backus and Winona Shannon put on for the first time here a sketch called The Dress-Suit Case, written by Mr. Backus and Green Thompson. The scene is laid in the home of a young woman who has become engaged to a man she has never seen. She is expecting a visit from him and returns to her room to put on a Puritan costume that she had worn at a masquerade. The youth, who is something of a sport, arrives, and upon opening his suit-case discovers that he has taken the one belonging to a clergyman, with whom he had ridden in a cab from the station. While he is out of the room the girl sees the articles in the bag and, thinking that her fiancé is a minister, prepares to behave accordingly. He returns, sees how matters are, and determines to keep up the joke. There is a lot of good comedy dialogue before a messenger arrives looking for the minister's suit-case, when matters are satisfactorily explained on both sides. The finish is very well arranged. After the curtain has fallen it is raised again and Mr. Backus steps forward and invites every one to attend the wedding, whereupon the pianist throws a bridal bouquet and the stage hands bombard the couple with old shoes and rice from the wings. Miss Shannon was very winning during the entire sketch and Mr. Backus played his part with a thorough appreciation of the value of the lines and business. The sketch is a good one and should be in demand. The other new act was a farce by Miss Wheeler Wilcox, called Bamboozle, presented by Mattie Keene and company. It resembles in some respects a sketch called The Editor, shown some years ago by Kathryn Osterman, and deals with the adventures of a very breezy young woman, who undertakes to run a paper in a small Western town. She takes a fancy to a roistering miner and in order to make his acquaintance prints a "rosset" of him that arouses his ire to a pitch that calls for blood. He is not aware that the editor is a female, and when he calls, flourishing his revolver and thirsting for gore, he meets the young woman, and they have a very amusing scene before he discovers that she is the author of the article to which he has taken exception. During the interview he falls desperately in love with her, and the soft chime of wedding bells is heard in the distance at the finish. Miss Keene entered heart and soul into the spirit of her part and was as breezy and natural as she was in Miss Wilcox's other sketch, Her First Divorce Case. It is more than likely that Miss Keene edited the manuscript of her new act, as it contains many evidences of her piquant personality. It is bright and amusing from start to finish, and while Miss Keene is on the stage there is not a dull moment. Percival T. Moore was exceptionally good as the miner. He looked the part to the life and put plenty of ginger into his impersonation. Bamboozle is as good as Her First Divorce Case, and that is praise enough. J. H. Phillips and M. Lawson played a porter and a typewriter respectively. Especially strong hits were made by Raymond Finlay and Lottie Burke, Lillian Tyce and Irene Jermon, and Joe Hayman and Lillian Franklin, who have practically a new act, with the exception of the last song. Mr. Hayman made a hit with his first line and there was nothing but laughter from that time until the team made their final exit. The Elite Musical Four, headed by Otto Mesloh, the cornetist, were well received, and Adams and Drew, Mabel Carraw and Gertrude Hayes, Osborne and Wallace, Burkhardt and Burke, Three Hesse Brothers, Theo and Camille La Jee, Lovello, and the vitagraph were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Louise Powell and Robert Cottrell, the famous equestrian duo, after a long engagement at the Hippodrome, were the headliners and thrilled the spectators with their marvelous exhibition, doing tricks on the backs of horses that many acrobats would find it difficult to duplicate on the solid boards. The principal novelty in the bill was the first appearance here of an act called Gus Edwards' School Boys and Girls, made up of ten young men and women in a skit called Primary

No. 23. There were two scenes representing the exterior and interior of a school. The act consisted for the most part of the singing of Mr. Edwards' latest compositions, including "The Hurdy-Gurdy Man," "Pocahontas," "If a Girl Like You Loved a Boy Like Me" and "Two Dirty Little Hands." The little company had been well trained by Dan Lane and they entered into the spirit of the romp with much enthusiasm. The youngsters who plays the Hebrew boy needs a good deal of suppression, but otherwise the act is bright and pleasing. Julius Tannum, who has not been in vaudeville for several months, made his reappearance, and scored a hit with his imitations, which included impersonations of Henry Lee, George M. Cohan, De Wolf Hopper, Lew Fields, Raymond Hitchcock, James J. Morton, Junie McCree and David Warfield in the strongest scene of The Music Master. Maggie Cline, who has also been an absentee of late, got a rousing welcome and delighted her admirers with several Celtic songs sung in her inimitable way. The Jackson family did a fine bicycle turn and Edward Blonder scored heavily in The Lost Boy, assisted by Bertha Willer and Rosa Katherine. Dave Genaro and Ray Bailey won their full share of appreciation and their dancing and cake-walk finish brought down the house. Omar Singh, billed as a Hindoo Yogi, presented an illusion called The Human Butterfly, which has a close resemblance to an act called Lunette, seen here some years ago. A black velvet curtain, surrounded with lights, is seen at the rear of the stage, and Omar Singh makes a long speech on hypnotism in excellent English before introducing a young woman, whom he proceeds to put in the usual "trance." She then goes through a performance on the order of the aerial ballet, while the Hindoo makes many passes and indulges in a great deal of "hocus pocus" business. Eleanor Falk sang well and danced with her accustomed grace. Bina and Bina amused with their comedy and pleased with their music and A. W. Asra opened the programme well with his billiard table act.

KEITH'S UNION SQUARE.—Houdini's second week at this house was even more successful than his first and crowded houses were the rule. On Monday afternoon a well-known New York physician appeared and challenged Houdini to allow him to tie him up in a straitjacket of his own invention, which he claimed was strong enough and complicated enough to stand any sort of a strain. Houdini accepted the challenge, and when the jacket had been adjusted he started to release himself. It was no easy task and it took him several minutes to free himself from the affair, which he did in full view of the audience. On Wednesday evening he was successful in getting out of a packing case, and an account of the event will be found elsewhere. Houdini was a special feature and did some fine impersonations, including John D. Rockefeller, John Paul Jones and Colonel Mann. The laughing hit of the bill was made by Bob and George Quigley, who are unsurpassable as humorous conversationalists. They have brightened up their act in many ways and it is even better than ever. Redford and Winchester in their amusing juggling specialty, Lillian Shaw, character vocalist; the Three Sisters Macarte in their captivating wire act, and Gallagher and Barrett in their comedy, were more than well received. Rosalie and Doroteo, who had the unusual privilege of playing three successive weeks here, made a hit at every performance. Katherine Bloodgood sang excellently, and Sommers and Law scored with a comedy dialogue. The sketch, Making a Man, in which Albert E. Reed was the star, at Hurtig and Seamon's a few weeks ago, was presented by Mignon S. Auburn and company. Mr. Reed contenting himself by playing his original part, subduing in the thing the face of Miss Auburn, who was simply one of the company during the Harlem engagement. Minnie Harrison and the Valveno Brothers completed the bill.

HAMMERSTEIN'S VICTORIA.—Almee Angella headed the bill and gave her series of imitations with every evidence of approval from the large audience that invariably gathered at this house. Arthur Prince, who enjoyed the unusual distinction of playing two consecutive weeks here, again proved himself the best ventriloquist that has ever come from the other side of the water. Charles Burke, Grace La Rue and company presented their new sketch for the first time here. The scene is an exterior and opens with some remarks by the young dorkies who make up the assisting company. Grace La Rue then sings a song and Mr. Burke enters made up as a stranded actor. He and Miss La Rue have a little chat and then the youngsters have another chance. When Burke returns he appears in his usual Irish character, and he and his partner have more comedy conversation, seated on a trick bench, which is made much use of in the raising of laughs. More singing and dancing follow, in which the entire company takes part. The sketch is nearly as good as the old one and will be better when the rough edges are smoothed. Miss La Rue looked charming in a new costume designed by herself and put plenty of spirit into her work. Jack Norworth's college boy act was shown for the first time at this house, and the patrons put the stamp of approval on it from the start. Mr. Norworth had two verses in his "Owl" song that set the house in roars. Jack Mason's Five Society Belles, headed by Lillian Doherty, of the Doherty Sisters, scored heavily. Miss Doherty coming in for a special ovation owing to her lively dancing. One of the laughing hits of the week was made by The New Coachman, ably presented by Louis Simon, Grace Gardner and company. The Four Lukens in their marvelous bar act, Carlisle's dogs and ponies, and Willie Gardner were also in the bill.

COLONIAL.—All records for attendance at this house were broken last week, when Henri De Vries, the great protean actor, who made such a sensation on his first appearance in America a few weeks ago at the Madison Square Theatre, made his vaudeville debut. At every performance the big theatre was crowded to its utmost capacity and on many occasions people were turned away. It is needless to say that Mr. De Vries' work in A Case of Arson was watched with the greatest interest and that he received as much appreciation from the vaudeville patrons as he did from his audiences downtown. His work has already been described in detail in THE MIRROR, and it is only necessary to say that he is by all odds the greatest card ever captured by Manager Percy Williams, who has a special knack for discovering human gold mines. An engagement of this kind was just what was needed for the Colonial, as thousands of new patrons became acquainted with the house last week and a large percentage of them will undoubtedly become regular visitors. The laughing hit of the bill was scored by Will H. Murphy and Blanche Nichols, who averaged ten hearty laughs a minute in From Zaza to Uncle Tom. Cinquevalli, the famous juggler, was another big card, and in addition to these three star acts there were James J. Morton, the inimitable monologist; Lucille Saunders, Holcombe, Curtis and Webb, the Four Bards, Brothers Durant, and Avery and Hart.

PROCTOR'S FIFTY-EIGHTH STREET.—Mr. and Mrs. Robert Fitzsimmons were the headliners, appearing in a sketch called A Fight for Love. It consisted for the most part of songs by Mrs. Fitzsimmons and an exhibition of bag punching by Mr. Fitzsimmons. The sketch was programmed as a "powerful one-act melodrama." There were a number of real performers in the bill, however, and those who did not care for the exhibition of the Fitzsimmonses were rewarded by watching the efforts of Nick Long and Idaline Cotton in the cleverly arranged skit, Managerial Troubles; McMahon's Minstrel Maids, and Watermelon Girls, De Witt, Burns and Torrance, Hoey and Lee, the Heyras Family of Acrobats, George Wilson, the comedian; Rhoda Royal and her horse, "Chesterfield," and the New York Newsboys' Quartette.

ALHAMBRA.—A splendid programme attracted the usual big houses and Resident Manager David Robinson wore a very happy smile. Virginia Earl and her Six Johnnies, Staley and Birbeck in their remarkable transformation act, and Foy and Clark in their latest and funniest skit, A Modern Jonah, were the chief entertainers and they won decided approval. James H. Jee, the English wire

artist and jumper, was one of the big hits. Harry R. Lester gave improved his act greatly and came in for a fair share of applause. Reilly Brothers, comedian dancers; the Florence Family, great acrobats; Jacobs' dogs, and Dorothy Kenton also scored.

HURTIG AND SEAMON'S.—Elita Proctor Otis made her reappearance in vaudeville, and, assisted by her own company, was seen to advantage in a serious sketch. Charles Boyle and Hattie Sims McCarthy presented a sketch entitled A Cyclone, which evoked much favorable comment on account of the gingery work of the players. Other good acts were by Reno and Richards, Lew Hawkins, Stanley and Wilson, the Four Alvinos, Almost and Dumont, Wynne Winslow, and Black and Jones.

HIPPODROME.—A Society Circus attracted the usual thousands at every performance. The olio embraced the Four Rianos, Barlow's elephants, Claire Heliot and her lions, Miss Marquis and her ponies, Mademoiselle Lera, Marguerite and Blanche O'Moers, Four Maras, Charley, Ling Dunbars, Ralph Johnstone in his startling bicycle act, Marceline, and "Silvers" Oakley.

The Burlesque Houses.

DURWAY.—The Blue Ribbon Girls were seen for the first time this season and large houses greeted the efforts of the various members of the company with every evidence of approbation. Caught with the Goods and The Laundry Girls' Vacation were the burlesques, in which good work was done by the Austins, Cunningham and Cowens, World's Trio, the Sidelons, Stella Gilmore, and others. This week, Majestic Burlesques.

GOTHAM.—The Bon Ton Burlesquers filled the house at every performance and provided an excellent entertainment. This week, Harry Bryant's Extravaganza company.

CIRCLE.—Rice and Barton's Big Gaiety company entertained large audiences with a good bill. This week, Trocadero.

LONDON.—The Fay Foster company, including Herbert and Willing, Cushman and St. Clair, and Keno, Walsh and Montrose drew good houses. This week, Jolly Grass Willows.

MINER'S BOWERY.—The Star Show Girls made their New York debut and pleased the patrons immensely. Ten Brooke, Lambert and Ten Brooke, and Rice's dogs and ponies are prominent in the olio. This week, The Brigadiers.

MINER'S EIGHTH AVENUE.—May Howard and her company proved a good drawing card. This week, Star Show Girls.

THE SUNDAY CONCERT QUESTION.

Police Commissioner Bingham has taken up the matter of Sunday concerts in earnest, and has announced his intention of enforcing the law with an impartial hand. On Wednesday last he summoned Oscar Hammerstein to Police Headquarters, and they had a long consultation that is said to have been very warm on both sides. Mr. Hammerstein has an emphatic manner and Colonel Bingham is noted for his terse and well-punctuated style of talking, so it is certain that the ground was thoroughly gone over. Mr. Hammerstein informed the Commissioner that if he were prevented from giving concerts on Sunday that Manager Corried and the director of the Metropolitan Opera House should be treated in exactly the same way, as the law forbids every sort of entertainment on Sunday. The section of the charter relating to this question reads in part as follows: "It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, any interlude, tragedy, comedy, opera, ballet, play, farce, negro minstrelsy, negro or other dancing, or any other entertainment of the stage, or any equestrian, circus or dramatic performance, or any performance of jugglers, acrobats or rope dancing." Charles Burnham, President of the Theatre Managers' Association, was also called by Commissioner Bingham to give his views on the matter, and the commissioner has spent much time since the two interviews in considering the question, if he decides on a strict enforcement, more than thirty theatres will be affected. It is estimated that the average attendance at Sunday concerts is about 20,000, and that if the concerts must be abandoned the loss to the managers will be in the neighborhood of \$750,000 per annum. During less strenuous administrations the managers have been accustomed to give performances on Sunday exactly the same as on other days of the week. On a few occasions when the "tin" was passed around the bills were made up of songs, recitations and moving pictures, and the patrons were invariably delighted with the tameness of the entertainments offered.

THE CHERRY SISTERS AGAIN.

A rumor comes from the town of Eldora, Iowa, to the effect that the famous Cherry Sisters will leave their farm for a few weeks this Spring and return to the footlights. They have been living on retirement for several years, but are anxious to try their luck once more in the hope that the fickle fancy of the public may have changed. No one who was present at their opening night at Hammerstein's Olympia about ten years ago will ever forget it. Their act was wild and woolly in the extreme and their performance was so crude that they were subjected to ridicule from the moment of their first entrance. They did not seem to mind it, however, and bravely continued to play, doing their full act at every performance in spite of the cat-calls and things that came from all parts of the house at every performance. They were such a curiosity that they had no difficulty in securing engagements at a very high salary, and they made enough money in one season to buy the fine farm that they have been industriously cultivating ever since. The hankering for the stage has seized them once more, however, and there is every likelihood that New York will see them in their original "stunt" before the Spring flowers bloom.

NEW SENSATION AT DREAMLAND.

The fire shows that have been such a strong feature at Dreamland and Luna Park, Coney Island, will be laid aside next Summer, and other big attractions will take their places. At Dreamland the space formerly occupied by Fighting the Flames will be used for the showing of a new spectacular affair called The Train Wreckers, which is a sort of dramatization of the moving picture film that has been shown in the vaudeville theatres for the past few months. Over 400 persons and 50 horses will be used in the production. A real railroad, crossing a real river on a high wooden trestle, will be shown. Preparations for the production are now going on at Dreamland under the personal supervision of former Sheriff W. J. Rutling and William A. Ellis. Last Saturday several of their representatives left for Wyoming, where bronchos are to be purchased and such ex-outlaws as may be induced to come East to take part will be hired.

BERTIE HERRON ROBBED.

Bertie Herron, principal performer with Ned Wayburn's Minstrel Misses, went with the members of her troupe on Wednesday evening last to Terrace Garden, to appear at an entertainment given by the Orceola Club, a big Tammany organization. While Miss Herron was on the stage her make-up case was broken open and a number of very valuable pieces of jewelry and all of the money Miss Herron had about her were stolen. She reported her loss to the nearest police station, and was forced to borrow her carfare from the officer, as the thief had made a clean sweep of everything. Two detectives were assigned to the case, and Miss Herron is awaiting the result of their sleuthing with much anxiety.

DOROTHY RUSSELL TO REAPPEAR.

Dorothy Russell, who has been resting for several months, owing to a very severe illness, is preparing to make her reappearance in vaudeville, under the direction of William L. Lykens. She has secured a sketch, in which she will be assisted by three young men and three girls.

BESSIE VALDARE.



Photo by Otto Sarony Co., N. Y.

The Bessie Valdare troupe of cyclists, formerly known as the Valdare, scored a big hit at Hyde and Behman's recently. The women in the act are pretty, young and graceful, and their costumes are more gorgeous than those ordinarily seen in an act of this sort. The young man who assists them has few competitors as a trick rider. Miss Valdare has spent much time and thought in perfecting her offering, which is now considered one of the strongest of its class in vaudeville.

FAMOUS "LOOPER" INJURED.

Mademoiselle De Thiers, who makes her living by looping the loop and jumping the gap in an automobile, both acts being combined in one, met with what may be a fatal accident while giving her performance at the Coliseum in Lisbon, Portugal, on Tuesday evening last. The immense auditorium was crowded, and four thousand people were shocked at the calamity that befel the intrepid woman, who has risked her life in this dangerous act for many months. The act in which she appeared was thrilling in the extreme. The automobile in which she was seated ran down a steep incline, striking a curve that caused the machine to turn bottom upward just before it made the leap across the gap, striking another incline right side up, which brought it to the ground with a rush. On this occasion the automobile failed to strike the lower incline properly, and it was hurled with Mademoiselle De Thiers across the arena. The performer was carried more dead than alive from the scene, and the audience began a demonstration that threatened to result in the destruction of the building, but the police interfered. Mademoiselle De Thiers was the feature last season with the Barnum and Bailey Circus, and her act created a great sensation everywhere.

HOUDINI WINS AGAIN.

There was more excitement around Keith's Union Square Theatre on Wednesday evening last than has been seen in that neighborhood for many months. The house was crowded at a very early hour, and by eight o'clock every inch of space was occupied, while hundreds were forced to turn away without being able to obtain standing-room. The occasion was a special night arranged by Houdini, who had accepted the challenge of the shipping-clerks of a well-known clothing firm, agreeing to allow them to nail him up in a packing case. In order to make sure of their job the clerks brought along a sailor, who proceeded to tie Houdini up with a long rope, in which he made every sort of knot known to men who make their living on ships. When the sailor had finished his part of the job, Houdini was placed in the box, and a dozen men took turns in hammering nails into it at every possible point. The box was placed in the cabinets and for ten minutes the audience waited in suspense. At the end of that time Houdini emerged, perspiring, but as usual, he was cheered for several minutes, and had to bow his thanks again and again.

MANAGER VOGEL ENTERTAINED.

John W. Vogel, owner and manager of Vogel's Big City Minstrels, was the guest of honor last week in Ogdensburg, N. Y., of the local lodge of Elks, a dinner called "Vogel's Sauerkraut Session," being the programme for the festivities. The members of the order, who are very strong in Ogdensburg, started with a monster parade in answer to the regular minstrel parade given by Mr. Vogel's company, and in a body, some 200 strong, serenaded the manager outside of his hotel with the city band, after which they, with their families, went over to the theatre, having practically bought up the house. After the performance the odd banquet was spread in Elks' Hall, and with the assistance of the members of the manager's company a merry evening was spent, the social no breaking up until early the next morning. Manager Vogel is one of the best known and best liked members of the order in the United States.

A JACK OF ALL TRADES.

THE MIRROR has received a letter from a convict in the Oregon State Penitentiary, inclosing a programme of a minstrel entertainment given by the prisoners, according to the writer, the affair was a success from every point of view and was thoroughly enjoyed by the long and short term inhabitants of the prison. The correspondent is interested in the theatre and goes on to say that he enjoyed reading the last Christmas MIRROR exceedingly. He also gives his life's history and states that he has been during his thirty years of existence a manufacturer, cowpuncher, waiter, cook in mining camps and restaurants, agent, tuner and ironer, printer, editorial writer, press dresser, advertisement writer, tramp, promoter, handy man, gambler, pugilist, stage-manager, advance agent and leading man, and has also dabbled at odd times in other lines too numerous to mention. He also records the gratifying fact that he used to be a "booster," but has reformed.

ADELE RITCHIE WINS SUIT.

A decision in favor of Adele Ritchie was handed down by Justice Murray in the Tenth District Municipal Court on Thursday last. In the suit brought against her by Andrew A. Bergen to recover \$500 on a claim assigned to him by William J. Lykens. Lykens alleged that the money was due him for commissions on five engagements secured by him for Miss Ritchie in vaudeville houses at a salary of \$1,000 per week. It was contended on Miss Ritchie's behalf that she had secured her own bookings, and testimony in her favor was given by F. F. Proctor, Oscar Hammerstein, and Percy Williams. The costs of the suit will be on the plaintiff.

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KEATON

April 2, Open.

Two kids and their parents, named Keaton,

were in a swell restaurant, eatin'.

Jingles spilled soup, caused Buster to

whoop:

"Nix, Cull, you'll spoil this here treatin'."

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Keith's New Theatre, Philadelphia, Pa.	Keith's Prospect Theatre, Cleveland, O.	Shen's Theatre, Detroit, Mich.
Keith's Royal Princess Theatre, London, Eng.	Keith's Theatre, Savoy Theatre, London, Eng.	Shen's Theatre, Portland, Me.
Harry Davis's Grand Opera House, Pittsburgh, Pa.	Keith's Theatre, Colonial Theatre, New York City	Shen's Theatre, Worcester, Mass.
Chase's Theatre, Washington, D. C.	Keith's Theatre, Lowell Opera House, Lowell, Mass.	Shen's Theatre, Fall River, Mass.
		Shen's Theatre, Lawrence, Mass.
		Shen's Theatre, Syracuse, N. Y.

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REAPPEARANCE IN VAUDEVILLE for the first time in three years in this country, presenting the little One-Act Comedy: **"HER ONLY WAY,"**

Written especially for her by WILL M. CRESSY.

Supported by a company of legitimate comedians. Opening in Brooklyn, New York, March 5th; New York City to follow.

Sole Booking Representative, WILLIAM MORRIS, 6 West 28th Street, New York.

and Kramer, Arthur Bannell, Sully and Phelps, the Great Zenas, Lillian Well, pleased large audiences. Week 5-10: Edward Weatherstone, Genevieve Rutherford, Mason and Mason, Lillian Well, James Rose, and the Musical Russells; large audiences.

EVANSVILLE, IND.—Bijou (C. W. S. Slinger, mgr.): Week Jan. 20-21: Bruno and Russell, Brothers Damm, Leslie Percine Circus, Simmons and Harris, Luce and Luce, Lewis and Chapin, and Barrington. Lillian Chick, Pettit Family, Great Francillas, Andy Rice, Rowie and von Kaufmann, Alice Lindon Doll, and Mack and Elliott. 5-10.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): Week of Jan. 20-21: Professor Van Dorn, Marcus and Adel, Delmore Sisters, Miller, Brownson, and Fay, Mitchell and Cain, and Fredo and Dore. Business excellent. Alexander, Fields and Hughes, John Birch, Hallback and Parquette, Duffy, Sautelle and Duffy, and Kraka's bears 5-10. Business fair.

SAN ANTONIO, TEX.—Majestic (G. Oliver Lake, mgr.): Week Jan. 20-21: Dell and Fonda, Great Perry, Newell and Nibbs, Lindy's dogs and monkeys, Lizzie Weller, Jan. 20-21. Business keeps up well. The Loretto Twins Trio, Francesca Redding and co., the Great Powell, Le Maire and Le Maire, and Frances Polson. 4-10.

FORT WORTH, TEX.—Majestic Theatre (Charles E. Fischer, mgr.): Week Jan. 20-21: Mrs. McCarthy and co., Filmore and Nibbs, Lindy's dogs and monkeys, and Lillian Seville and Julius Mary are all very clever. Business large. Laura Burt, Millard and Barker, Don Carlo's dogs, and Jane Courthope and co. pleased 5-10.

BUTTE, MONT.—Family Theatre (Francis Nelson, mgr.): Week Jan. 20-21: Fields and Hanson, Wood and Snow, and Kittle Brady. Week 4: Jones and Walton, Josephine Gassman and Pickett, Stoddard and Wilson, Contino and Lawrence, Rosalie Sheldon, and Cora Morris.

LAWRENCE, MASS.—Colonial (Al. Hayman, mgr.): Week Jan. 20-21: Gardner and Nicholson, Hy. Greenway, Zingari Trio, Milt Wood, Kingsley and Lewis, and Murphy and Andrews. Fine bill; big business. Week ending 3 there were 21,300 admissions.

PORTTOWN, PA.—Grand (Lewis H. Baker, mgr.): Week Jan. 20-21: Matsumoto Troupe, Freese Brothers, Jennings and Renfrew, Powers and Theobald, John Murtha, and Horneham. 5-10: J. W. Harrington, Burke and Finn, the Esterbrooks, and Teddy Simonds and co. to big business.

DEBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Nambas, Armstrong and Verne, Harry Van Posen, Wolf and Wilson, and Musical Foresters Jan. 20-21 drew good houses. De Butz and Brothers, Kathryn Cress, Palmer and Johnson, Maude Le Page, Coleman and Mexico, and Gelbreath and Farrell 5-10.

HOUSTON, TEX.—Majestic Theatre (Frank Struga, mgr.): Week Jan. 20-21: Francesca Redding and co., the Great Powell, Russell and St. Claire, Francis Polson, and Lemaire and Lemaire. Week 5-10: Capt. Ricardo, Frendel, Harry and Kate Jackson, and Austin and others. Business continues to increase.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkeron, lessees and mgrs.): Week Jan. 22: Gayler, Early and Lade, the Juggling Barretts, Meham and Maynard, and Latell Brothers. Week 20: Mochar and Maynard, Mlle. Julia Brachard, the Killeas, Happy Joe Haggerty, and the Hoffmanns.

TROY, N. Y.—Proctor's Grand (William H. Graham, mgr.): Splendid bill week 5-11 to S. R. O.: every performance. Harry Brown, Sami and Koser, Probst, John and Bertha, Gleason, and Johnson and Bert, O'Brien and Havel, Kelly and Violette, and Jewell's Manikins pleased.

YORK, PA.—Parlor Theatre (William B. Fyle, mgr.): Tanager and Gilbert, James A. McInerney, Hornsman, Jules Harrow, and Brummell and Kimberley pleased good houses week Jan. 20-21. Three Hill, J. H. MacNichols, Roy Trio, Sylvia and O'Neal, and Stanley's pleased good houses 5-10.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Excellent business drawn by the following strong bill 5-10: Florette De Mar and Tom Fortune, Two Maryquads, Phil Morton, Fitch Gillette and co., Beck's horses, Dina and Ash, and Shean and Warren.

ROBOKEN, N. J.—Empire (A. M. Bruzemann, prop.): Week 5-11: Milton and Dolly Nobles, Talbot and Rogers, Shields and Rogers, the Pryors, Kern's dog, Howard and Bland, Wood and Ray, and Mlle. Emile.

TRENTON, N. J.—Trent Theatre (Edward Benton, mgr.): Week 5-11: Kissel's dogs, C. W. Little, 5-10: O. K. Sato, Tom Nawn and co., Max Waldron, Dolly Jordan, and the Military Octette. Business good.

HAVERHILL, MASS.—Academy of Music (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Archie Bored and co., Nina Collins, Lavett, Lutz Brothers, Thomas and Payne, St. Onge Brothers, and Browner and Brodwin. Business continues good.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.): P. P. Craft, res. mgr.: Week 5-10: Grace Huntington and co., May Stuart, Musical Bachelors, George Yeoman, Paul Le Croix, and Laura Howe and her Dredon Statuettes pleased.

BRIDGEPORT, CONN.—Polite (S. Z. Pol, prop.): Week Jan. 20-21: Clayton White and Marie Stuart, Hill and Sylvania, Three Roses, the Village Choir, Aerial Shaw, Alano Brothers, and Al. H. Burton scored 5-10.

DANVILLE, ILL.—Bijou Theatre (H. C. Engel, mgr.): Week Jan. 20-21: Hummel and Lewis, Arlington and Helston, F. Willis, and the Bud Parson Trio. Week 5-10: Harney and Haynes, Mr. and Mrs. Pierce, and the Wiley-Perris co.

EAST ST. LOUIS, ILL.—Family Theatre (L. K. Land, mgr.): Week Jan. 20-21: Stock co. in it happened in California, and Parson, Camille and Robert, Cressy and Cressy, and the Military Octette. Business good.

NOT SPRING, ARK.—Majestic Theatre (T. R. McMeachen, mgr.): Week 5-10: Swoor Brothers, Jane Courthope and co., Damm Brothers, Meyers and Brown, La Monte Cousins, and Herbert Mitchell. Business continues good.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.): E. R. Sweet, res. mgr.: Bill 5-10: Dick and Alice McAvoy, Williams and Dermody, Hutton, Dallas and co., Cunningham and Loretta, Will Felson, and Wile and Milton. Crowded houses.

DELOTT, WIS.—Bijou Theatre (Clarence Burdick, mgr.): Business big Jan. 20-21, with Potts and Potts, George and Pauline Kidd, Jennie Bentley, Howard and Funder, Billy McBride, Fred Russell, Keating and Goodwin, Billy O'Dea, and Ruth Baruch.

LYNN, MASS.—Auditorium (Harry Kater, mgr.): Week 5-10: Red Wye and co., George W. Day, Bailey and Fletcher, and Mr. and Mrs. Jimmie Barry. Business large.

SCHENECTADY, N. Y.—Mohawk Theatre (Webster and Bush, mgrs.): Week of 5: Joe Welch, Mr. and Mrs. Don Hartz, Blanche Sloan, Winchman's bears and monkeys, Florence and Charles Grogan, Jack Davis, Mr. and Mrs. Gardner Crane and co.

RICHMOND, IND.—Gennett Theatre (Mrs. Swisher, mgr.): Week 5: Schepp's dogs, Art Adair, Ernest Rank, Rice and Adams, Manning Trio, and Frederick Heider.

OKLAHOMA CITY, OKLA.—Bijou Theatre (E. A. Carleton, mgr.): This house opened Jan. 22 with Riley and Morgan, Frank Conner, Margaret Grayce, and Anderson and Anderson. Big business.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Week Jan. 20-21: Kelly and Kelsey, the Slocans, Felner Sisters, Rosealia, Alice, Dorothy, and James Frothinger. Large business.

FORT WAYNE, IND.—Masonic Temple (Frank E. Stouder, mgr.): Week Jan. 20-21: Reed Sisters, Avery and Pearl, Barrington and co., Ethel Robinson, Art Adair, and Nina Barbour. Business good.

TERRE HAUTE, IND.—Lyric (Jack Hoefler, mgr.): Week Jan. 20-21: Fay, Cooley and Fay, the De-Anos, Ethel Robinson, and Kit Carson. Large houses.

KALAMAZOO, MICH.—Bijou Theatre: Week 5: Three Gardiner Children, Goto, Tom Hefron, Cook and Oaks, and Clifford Wilkins.

SALT LAKE CITY, UTAH.—Don Ton: Week Jan. 20-21: La Dell, Martine and Hardy, Funny Hunt, and the Wickers. Good business.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): Week of Jan. 20: Buckeye Trio, Margaret Severance, and the Wickers. Good business.

SIOUX CITY, IOWA.—Grand (Woodward and Burges, mgrs.): Week Jan. 20-21: Annie Leslie Williams, and Great Martynne.

VAUDEVILLE PERFORMERS' DATES.
Performers are requested to send their dates as on adjacent. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Adair, Art-Bijou, Evansville, Ind., 12-17.
Adams and Drew-Haymarket, Chicago, 12-17.
Addison and Livingston-Crystal, Loganport, Ind., 12-17.

Adair and Dahl-Hopkins, Memphis, 12-17.
Agnew Family-Columbia, St. Louis, 12-17.
Ahorana, The-Lyric, Cleveland, 12-17.

Alberta-Orph., Springfield, O., 12-17.
Alburtus and Miller-Auditorium, Lynn, Mass., 12-17.
Almon, Joe-Bijou, La Crosse, Wis., 12-17.

Alva, Alice-Bijou, La Crosse, Wis., 12-17.
Amann and Hartley-Swan, Eng., 12-17, Newport, Eng., 19-24, Nottingham, 20-March 3.
American Girls, Three-Pastor's, N. Y., 12-17.

American Boys' Quartette-Novelties, Stockton, Cal., 12-17.
Anderson-Bijou, Superior, Wis., 12-17.
Argall, William-Cook's, Rochester, N. Y., 12-17.

Arlington and Helston-Majestic, Hot Springs, Ark., 12-17.
Armstrong and Vera-Grand, Milwaukee, 12-17.
Armstrong, Grace-Unique, Eau Claire, Wis., 12-17.

Ashton, Margaret-Palace, Sunderland, Eng., 12-17.
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Ashton, Margaret-Palace, Sunderland, Eng., 12-17.

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Irene Ackerman and Eugene Weber
Have some open time after May 1st, when they can be booked in their New Sketch.

BESSIE VALDARE'S TROUPE OF CYCLISTS
SMARTEST DRESSED AND MOST REFINED BICYCLE ACT BEFORE THE PUBLIC.

Colonial, Lawrence, Mass., week of Feb. 12.
Management I. M. OARLE

"The Girl From Posey County"
ORPHEUM CIRCUIT, FEB. 26.

Cunningham and Smith-Family, Passaic, N. J., 12-17.
Dale, Violet-Chase's, Wash., 12-17, Victoria, N. Y., 19-24.
Daly and Murphy-Grand, Milwaukee, 12-17.
Daly and Murphy-Grand, Milwaukee, 12-17.
Daly and Murphy-Grand, Milwaukee, 12-17.

Dolan and Lenhart-Victoria, N. Y., 12-17.
Doll, Alice-Lyric-Hopkins, Louisville, 11-17, Hopkinsville, 18-24.
Dolan and Lenhart-Victoria, N. Y., 12-17.
Doll, Alice-Lyric-Hopkins, Louisville, 11-17, Hopkinsville, 18-24.
Dolan and Lenhart-Victoria, N. Y., 12-17.

World and Kingston

"The act that stands out above all others on the excellent bill is that by John W. World and Mindell Kingston. Their sketch contains a little of everything from low comedy to smashes of grand opera, and it is all done so well that the audiences invariably force them to respond to several encores. Miss Kingston is known as the soubrette with the grand opera voice, and she admirably bears out her reputation. She is a remarkably pretty woman, and possesses a voice that many a prima donna might envy."

-Worcester Gazette, Dec. 20, 1905

The College Boy

MONOLOGUE

"THE PROFESSIONAL" BURGLAR!
Smart lines. Plenty of action. Absolutely original business. Must make "hit." Can be played in one.

LONGLEY TAYLOR, care of MINNOR.

MILTON and DOLLY NOBLES

VAUDEVILLE
FADS AND FANCIES A BLUE GRASS WIDOW WHY WALKER REFORMED THE DAYS OF '48 Agents, at 129 First Place, Brooklyn. Phone, 67 L Hamilton.

Another good way to catch

INNESS and RYAN P

Sign Contracts Like an Agent.
Booked Solid. Agent, JO PAIGE SMITH

James F. Macdonald

Vaudeville's Artistic Vocalist and Pianist.
Time all week to June, 1906. Address For Route.

RATTLING GOOD SKETCH

For two clever juveniles. Strong situations, good comedy, rapid action, thrilling climax. A sure winner. Get it quick.
HERBERT PALMER, P. O. Box 52, Hartford, Conn.

Write SKETCHES for Vaudeville Work

Generally have one or two on hand.
M. M. LINDEN, P. O. Box 244, Brooklyn, N. Y.

FRANK HOLLAND

En Route. ORPHEUM STOCK COMPANY.
Management EDWARD DOYLE.
Springfield, Ohio, week Feb. 5.

A DOUBLE ROLE

Great chance for clever comedian in sketch for three. Strongly costumed. Fun all the way through.
HERBERT PALMER, Box 52, Hartford, Conn.

MONOLOGUE

"The Professional" Burglar!

Smart lines. Plenty of action. Absolutely original business must make "hit." Can be played in one.
LONGLEY TAYLOR, care of MINNOR

Gilroy and Fox-Pastor's, N. Y., 12-17.
 Girard and Gardner-Majestic, Chgo., 12-17.
 Gladden and Lewis-Olympic, Chgo., 12-17.
 Glenroy and Russell-Family, Spokane, Wash., 12-17.
 Glencroft, Six-Proctor's 58th St., 12-17.
 Globe, Hazardous-Keith's, Prov., 12-17.
 Glone, Augustus-Colonial, N. Y., 12-17.
 Goforth and Doyle-Grand, Hammond, Ind., 12-17.
 Goodman's Dogs-Haymarket, Chgo., 12-17.
 Gordon and Hayes-Bijou, Kalamazoo, Mich., 12-17.
 Gordon and Video-Family, Carbondale, Pa., 12-17.
 Grant, Sydney-Grand, Pittsburg, 12-17.
 Green and Werner-Victoria, N. Y., 12-17, Poll's, New Haven, Conn., 19-24.
 Gunning, Louise-Victoria, N. Y., 12-17.
 Hall, Artie-Orpheum, New Orleans, 19-24.
 Hall, Frank-Orpheum, Springfield, O., 12-17.
 Halliday and Leonard-Empire, Hoboken, N. J., 12-17, Empire, Paterson, 19-24.
 Hammond and Forrester-Olympic, Chgo., 12-17.
 Hannan, Mrs. and Mistic, Charlie Rock, Erie, Pa., 12-17, Chester, 19-24.
 Hamilton and Wiley-Bijou, People's, Parsons, Kan., 12-17.
 Hanvey and Deane-Novelly, Topeka, Kan., 12-17.
 Harcourt, Daisy-Empire, Hoboken, N. J., 12-17.
 Harrington, Dan J.-Proctor's, Newark, N. J., 12-17.
 Harris Brothers-Majestic, Chgo., 12-17.
 Hart and Dillon-People's, Lincoln, Neb., 12-17.
 Hawkins, Lew-Pastor's, N. Y., 12-17.
 Hathaway and Walton-Keith's, Prov., 12-17.
 Hearn, Tom-Victoria, N. Y., 12-17.
 Heffron, Tom-Bijou, Battle Creek, Mich., 12-17.
 HELENA, EDITH-Austria-Indefinite.
 Herbert-Bijou, Duluth, Minn., 12-17.
 HERMAN, THE GREAT-Orpheum, San Francisco, 18-March 3.
 Herrell, Jerry H.-Bijou, Oklahoma City, 12-17.
 Hengler Sisters-Majestic, Chgo., 12-17.
 Herald Square Quartette-Mohawk, Schenectady, N. Y., 12-17.
 Hens Family-H. and B., Bklyn., 12-17.
 Hickey and Nelson-Hopkins, Memphis, 12-17.
 Hines and Remington-Gotham, Bklyn., 19-24.
 Hinman-Park, Erie, Pa., 12-17.
 Hoch and Ellis-Grand, Indianapolis, 12-17, Columbia, Cincinnati, 18-24.
 Holdsworth, The-Family, Passaic, N. J., 12-17, H. and S., N. Y., 19-24.
 Holland, Zay-Colonial, Lawrence, Mass., 12-17.
 Horsky-Borgers, New Orleans, 11-17, Hopkins, Memphis, 18-24.
 Houdini-Keith's, Boston, 12-24.
 Howard Brothers-H. and S., N. Y., 12-17.
 Howard and Lathrop-Colonial, 12-17.
 Howley and Lathrop-Majestic, Chicago, 12-17.
 Humes and Lewis-Hopkins, Memphis, 12-17.
 Hylands, Three-Bijou, Superior, Wis., 12-17.
 Hyams and McIntyre-Imperial, Bklyn., 12-17.
 Jones and Jones-Majestic, Chgo., 12-17, 12-17.
 Italian Trio-Poll's, New Haven, Conn., 12-17.
 Ivy, Delmar and Ivy-Pastor's, N. Y., 12-17.
 Joe, James H.-Victoria, N. Y., 12-17.
 Jennings, Alice-Pastor's, N. Y., 12-17.
 Jennings and Jewell-People's, Leavenworth, Kan., 12-17.
 Jewell's Manikin's-Keith's, Phila., 12-17.
 Johnson, Carroll-H. and S., N. Y., 12-17.
 Johnston, Musical-Barrasford Tour, Eng., Jan. 1-Indefinite.
 Jones, Irving-Grand, Pittsburg, 12-17.
 Jones and Sutton-Middletown, Conn., 12-17.
 Jordan, Dorothy-Alhambra, N. Y., 12-17.
 Josina, The-Six, Wash., 12-17.
 Karabanna Jane-Eden Musee, N. Y., Indefinite.
 Kartell, Albert-Roscher's, Vienna, Austria, 1-28.
 Kaufmann Troupe-Keith's, Phila., 12-17.
 Keatman, Four-Poll's, Bridgeport, Conn., 12-17.
 Kelly, Mr. and Mrs. Alfred-Orpheum, Salt Lake City, 12-24.
 Kelly, John T.-Haymarket, Chgo., 12-17, Majestic, Chgo., 19-24.
 Kelly and Vilette-Proctor's 58th St., 12-17.
 Kellton and Towle-Hopkins, Louisville, 12-17.
 Kennedy and Rooney-Orpheum, Omaha, 12-17, Orpheum, New Orleans, 19-24.
 Kent, Walter G. O. H., Pittsburg, 12-17, Olympic, Chgo., 19-24.
 Kent, S. Miller-Chase's, Wash., 12-17.
 Keoth, Thomas J.-Hopkins, Memphis, 11-17, Orpheum, Denver, 12-17.
 Kinsley and Lewis-Colonial, Lowell, Mass., 12-17, Empire, Paterson, N. J., 19-24.
 Kinsy-Olympic, Chgo., 12-17.
 Kitahama, Japan-Ford and Portland, Me., 12-17.
 Klein and Clifton-Broadway, London, Can., 12-17.
 Klein, Ott Brothers and Nicholson-Portland, Portland, Me., 12-17.
 Kline Sisters-Majestic, Chgo., 12-17.
 Kline, Elmer-Colonial, Calmet, Mich., 12-17, Bijou, Hancock, 19-24.
 Koka, Mignonne-Orpheum, Frisco, 12-24.
 Kollins-Bijou, Oshkosh, Wis., 12-17.
 Korte and Lane and Douglass, Erie, Pa., 12-17.
 Korte, Mrs. and Douglass, Erie, Pa., 12-17.
 Lancaster, Tom-Bijou, Green Bay, Mich., 12-17, Bijou, Marinette, 19-24.
 Landman, Harde-Majestic, Houston, Tex., 12-17, Majestic, 19-24.
 Lanes Sisters-H. and S., N. Y., 12-17.
 La Tell, Irene-Garrett, Wilmington, Del., 12-17.
 La Tour, Irene-Garrett, Wilmington, Del., 12-17.
 Latina, Mile-Proctor's 58th St., 12-17.
 Latona, The-Shea's, Toronto, 12-17, Temple, Detroit, 19-24.
 La Villa, The-Palace, Blackpool, Eng., 12-17, Empire, Paterson, 19-24.
 Lawson and Swine-Electric, Waterloo, Ia., 12-17.
 Lawson and Nason-Proctor's, Albany, N. Y., 12-17.
 Le Brun Grand Opera Trio-Orpheum, Denver, 11-17.
 Le Clair, Harry-Orpheum, Denver, Col., 12-24.
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 Lee, Henry-Grand, Pittsburg, 12-17.
 Leighton, Three-Colonial, N. Y., 12-17.
 Leitch and Leitch-Majestic, Hot Springs, Ark., 11-17.
 Leslie's Porcine Circus-Lyric, Cleveland, 12-17.
 Leslie and Dally-Alhambra, N. Y., 12-17.
 Lewis, Alice-Garrett, Burlington, Ia., 12-17.
 Lindsay's Dogs and Monkeys-Majestic, Fort Worth, Tex., 12-17.
 Long and Cotton-Proctor's, Albany, N. Y., 12-17, Temple, Detroit, 19-24.
 Luce and Luce-Family, Lafayette, Ind., 12-17.
 Lueker, Mr. and Mrs. Fred-Keith's, Phila., 12-17, Keith's, Prov., 19-24.
 Luba, Four-Colonial, N. Y., 12-17.
 Lyster and Cook-Jeff's, Saginaw, Mich., 12-17.
 MacCune and Grant-Flores, Wash., 12-17.
 MacCorney, Family, Pottsville, Pa., 12-17.
 McGrother Brothers-Chase's, Wash., 12-17, Keith's, N. Y., 19-24.
 McMAHON and CHAPPELLE-Gotham, Bklyn., 12-17.
 MacNeil's Watermelon Girls-Gotham, Bklyn., 12-17.
 McWalters and Tyson-Poll's, New Haven, Conn., 12-17.
 Macarte Sisters-Keith's, Prov., 12-17, Keith's, Boston, 12-24.
 Macarty's Dogs and Monkeys-Arcade, Toledo, O., 12-17.
 Macdonald, James-Keith's, Syracuse, N. Y., 12-17, Arcade, Toledo, O., 18-24.
 Mack and Deane-Brothers, Rockford, Ill., 12-17.
 Macy and Hall-Shea's, Buffalo, 12-17, Shea's, Toronto, 19-24.
 Madcap, The-Keith's, Prov., 12-17, Keith's, Phila., 19-24.
 Magee, Clem G.-Ellie, Davenport, Ia., 12-17.
 Mallico Trio-Atlantic Garden, N. Y., 12-17.
 Mallory Brothers, Brooks and Halliday-Proctor's, Newark, N. J., 12-17, Keeney's, Bklyn., 19-24.
 Mantel's Marionettes-Bijou, Lockport, Ill., 12-17.
 Mario and Aldo-Lockport, Bklyn., Germany, 1-28.
 Marlowe, The-Haymarket, March 1-31.
 Marro Twine-Hopkins, Memphis, 12-17.
 Marlon and Deane-Haymarket, Chgo., 12-17.
 Martina, Aerial-Bijou, Kenosha, Wis., 12-17.
 Marlowe, The-Haymarket, Chgo., 12-17.
 Martine, Eddy-International, Chgo., 12-17.
 Mason's Society Belles-Proctor's 23d St., 12-17.
 Mason and Keeler-Palace, London, Eng., 6-28.
 Massey and Krammer-Orpheum, Portsmouth, O., 12-17.
 Mathews and Harris-Victoria, N. Y., 12-17.
 Mathews and Harris-Victoria, N. Y., 12-17.
 Mathews, Juggling-Grand, Joliet, Ill., 12-17.
 May and Miles-Orpheum, Springfield, O., 12-17.
 Meers, The-Cook's, Rochester, N. Y., 12-17, Shea's, Buffalo, 19-24.
 Meier and Cook-Empire, York, Eng., 12-17, Galety, Birmingham, 19-24, Royal, Oldham, 26-March 3.
 MEREDETH SISTERS-Roscher's, Vienna, Austria, 1-28, Melina, Hancor, Germany, 18-30.
 Merline's Dogs-Orpheum, Kansas City, 12-17.
 Metcalfe, Paddock and Edwards-Keith's, Prov., 12-17.
 Metropolitan Comedy Four-N. Y. C., 12-17, Boston, 19-24.
 Miett, Dogs-Haymarket, Chgo., 12-17.
 Miller, Elizabeth-O'Hara's Shenandoah, Pa., 12-17.
 Military Octette-Victoria, N. Y., 12-17.
 Millman Trio-Proctor's 23d St., 12-17.
 Mills and Moore-Orpheum, Minneapolis, 12-17.
 Millard Brothers-Majestic, Chgo., 12-17.
 Miller and Browning-Garrett, Wilmington, Del., 12-17, Grand, Pittsburg, 19-24.
 Mitchell and Love-Garrett, Burlington, Ia., 12-17.
 Mitchell, Three-Orpheum, Los Angeles, 12-24.
 Monroe, George W.-Proctor's, Newark, N. J., 19-24.
 Montrose, Louise-Keith's, Cleveland, 12-17.
 Mooney and Holborn-Palace, Johannesburg, South Africa, March 2-April 30.
 MOTOGLI, LA-Wintergarten, Berlin, Germany, Feb. 1-28, Orpheum, Frankfurt, March 1-31.
 Morton, James J.-Keith's, Phila., 12-17.
 Mowatt, Five-Pastor's, N. Y., 12-17, Howard, Boston, 19-24.

Muldon Sisters-Olympic, Chgo., 12-17.
 Murphy, Mr. and Mrs. Mark-Keith's, Boston, 12-17.
 MURPHY, W. H. AND BLANCHE NICHOLS-Orpheum, Bklyn., 12-17, Alhambra, N. Y., 19-24.
 Murray, Elizabeth-Majestic, Chgo., 12-17.
 Myron, Rose-Shea's, Buffalo, 12-17, Feb. 1-28.
 Nouveaux Cirque, Helsingfors, Finland, March 1-31.
 Newell and Niblo-Majestic, Waco, Tex., 12-17, Majestic, Little Rock, Ark., 18-24.
 Newman, Joseph-Orpheum, Kansas City, 19-24.
 NIELA, FRED-Orpheum, Bklyn., 12-17, Trent, Trenton, N. J., 19-24.
 Nichols Sisters-Proctor's 125th St., 12-17.
 Nobles, Milton and Dolly-Portland, Portland, Me., 12-17.
 Norton, Miss, AND PAUL NICHOLSON-Keith's, Prov., 12-17, Keith's, Phila., 19-24.
 Norworth, Jack-Proctor's, Albany, N. Y., 12-17, Orpheum, Utica, 19-24.
 Nugent, J. C.-Empire, Hoboken, N. J., 12-17.
 O'Brien and Buckley-Proctor's, Albany, N. Y., 12-17.
 O'Brien and Havel-Temple, Detroit, 12-17.
 Palmer and Robinson-Family, Sioux City, Ia., 12-17.
 Parish-Bijou, Bay City, Mich., 12-17.
 Parson Brothers-Shea's, Buffalo, 12-17.
 Pekin Zouaves-Bijou, Evansville, Ind., 12-17, Hopkins, Louisville, 18-24.
 Pelletier, Dora-Keith's, N. Y., 12-17.
 Pelot, Fred and Annie-Proctor's, Troy, N. Y., 12-17.
 Picchard Sisters, Seven-Chase's, Wash., 12-17.
 Piccolo Midgots-Orpheum, Minneapolis, 12-17.
 Potter and Harris-Keith's, Prov., 12-17.
 Powell-Cortland, The-Proctor's 58th St., 12-17.
 Powers and Theobald-Family, Shamokin, Pa., 12-17.
 Prell's Dogs-Olympic, Chgo., 12-17.
 Pryors, The-Pastor's, N. Y., 12-17.
 Rackett and Hazard-Star, London, Eng., 12-24.
 Radford and Valentine-Stoll Tour, Eng., Dec. 4-March 3.
 Rad and Benedetto-Temple, Detroit, 12-17.
 Randall, Sallie-Joliet, Ill., 12-17.
 Rand, Claude-Orpheum, Minneapolis, 12-17.
 Rastus and Banks-Grand, Clapham, Eng., 12-17.
 Rauls, Mr. and Mrs.-Lyric, Cleveland, 12-17.
 Ravenscroft, Charlotte-Empire, Hoboken, N. J., 12-17.
 Empire, Ealing, 19-24, Tivoli, Barrow, 26-March 3.
 Rawls and Von Kaufman-Majestic, Hot Springs, Ark., 12-17.
 Rawson and June-Hopkins, Louisville, 12-17.
 Raymond and Caverly-Temple, Detroit, 12-17.
 Raynor's Bull Dogs-Harrisburg, Pa., 12-17, Cumberland, Md., 19-24.
 Red Haven Cadets-Balto., 12-19.
 Redford and Winchester-Keith's, Boston, 12-17.
 Keith's, Prov., 19-24.
 Reichen's Dogs-Victoria, N. Y., 12-17.
 Remus, Les-Temple, Detroit, 12-17.
 Rentrow and Jensen-Unique, Minneapolis, 12-18.
 Reuss, Fred and Dunder-Bijou, Escanaba, Mich., 12-17, Bijou, Calumet, 19-24.
 Rialto Quartette-Grand, Tacoma, Wash., 12-17.
 Rianon, Four-Hippodrome, N. Y., Indefinite.
 Rice and Cady-Orpheum, Minneapolis, 18-24.
 Rice and Cohen-Keith's, N. Y., 12-17.
 Rice and Harney-Olympic, Chgo., 12-17.
 Rice Family-Family, Carbondale, Pa., 12-17.
 Rice, Fanny-Majestic, Chgo., 12-17.
 Rice and Prevost-Proctor's 23d St., 12-17.
 Rich and Harvey-Olympic, Chgo., 12-17.
 Rinaldon, The-Juan, Guatemala, Central America, Dec. 3-Indefinite.
 Robinson, Ethel-Dorie, Yonkers, N. Y., 12-17.
 Rooney and Bent-Maryland, Balto., 12-17.
 Ross, The-Orpheum, N. Y., 12-17.
 17-Mpire, Portsmouth, 19-24, Hippodrome, Margate, 26-March 3.
 Royal Hungarian Boys' Band-Alhambra, N. Y., 12-17.
 Russell and Dunbar-Bijou, Escanaba, Mich., 12-17, Bijou, Calumet, 19-24.
 Russell, Phil and Carrie-Orpheum, Springfield, O., 12-17.
 RYAN, THOMAS J. AND MARY RICHFIELD-Shea's, Toronto, 12-17, Proctor's, Albany, N. Y., 19-24.
 SABEL, JOSEPHINE-Empire, Birmingham, Eng., 12-17, Empire, Manchester, 19-24, Empire, Hackney, 26-March 3.
 Salerno-Colonial, N. Y., 12-17.
 Sanders, Paul-Orpheum, N. Y., 12-17.
 Sanna-Keith's, Phila., 12-17.
 Saunders, Lucille-Orpheum, Bklyn., 12-17, Alhambra, N. Y., 19-24.
 Santelli-Chique, Sacramento, Cal., 12-17.
 Santos and Marlowe-Bellevue, Wash., 12-17.
 Savoy, The-Bijou, Duluth, Minn., 12-17.
 Schubert Quartette-Keith's, Prov., 12-17.
 Scipio Argente Trio-Olympic, Chgo., 12-17.
 Scragtons, The-Bijou, Escanaba, Mich., 12-17.
 Se Vans, The-Orpheum, Indianapolis, 12-17.
 Seasons, Four-Colonial, N. Y., 12-17.
 Serra, Charles-Grand, Pittsburg, 12-17.
 Seymour and Hill-Howard, Boston, 12-17.
 Seymour, Two-Family, N. Y., 12-17.
 Sheridan Brothers-Majestic, Chgo., 12-17.
 Short and Shorty-Lyric, Cleveland, 12-17.
 Simon and Gardner-Colonial, N. Y., 12-17.
 Sman Sing Hippo-Poll's, New Haven, Conn., 12-17.
 Smith and Campbell-Keith's, N. Y., 12-17.
 Smith and Chester-Orpheum, Springfield, O., 12-17.
 Smiths, Aerial-Keith's, Boston, 12-17.
 SNYDER AND BUCKLEY-Orpheum, Los Angeles, 12-24.
 Solomon II.-Keith's, Prov., 12-17.
 Spiller and Pittman-Haymarket, Chgo., 12-17.
 Spook Minstrels-Cook's, Rochester, N. Y., 12-17.
 Stahl, Rose-H. and S., Bklyn., 12-18, Mohawk, Schenectady, N. Y., 12-24.
 Steln, Eretto, Family-Wintergarten, Berlin, Germany, 1-28, Salon, Elberfeld, March 1-15, Apollo, Cologne, 16-31.
 Stanley, The-9th and Arch, Phila., 12-17.
 Stephens, Paul-Family, Carbondale, 12-17.
 Stevens, Edward-Majestic, Chgo., 12-17.
 Strakosch, Avery-Grand, Indianapolis, 12-17.
 Sullivan and Paquinena-Orpheum, Omaha, 12-17, Orpheum, Minneapolis, 12-17.
 Sunny South-Alhambra, N. Y., 12-17.
 Surand and Razzell-Ben's, Escanaba, Mich., 12-17.
 Sweet, Charles-Hopkins, Louisville, 12-17.
 Sweetwater-Jones and Prince-Majestic, Chgo., 12-17.
 Talbot and Roscoe-Orpheum, Utica, N. Y., 12-17.
 Tekkanas and Walby-Portland, Portland, Me., 12-17.
 Tennis Trio-Grand, Tacoma, Wash., 12-17.
 Thela, Lulu-Bijou, Kenosha, Ill., 12-17.
 Thoma Sisters-Orpheum, Bklyn., 12-17.
 Topsy Turvy Trio-Crystal, Pueblo, Col., 12-17.
 Troubadours, Four-Auditorium, Balto., 12-17.
 TRUESDELL, MR. AND MRS. HOWARD-Poll's, Bridgeport, Conn., 12-17, Amphion, Bklyn., 19-25.
 Ulrich, Fritz-Keith's, Phila., 12-17.
 Valmore and Horton-Palace, London, Eng., 19-24, Alhambra, Paris, Feb. 1-28, 3.
 Van, Billy-Orpheum, Bklyn., 12-17, Reading, Pa., 19-24.
 Vassar Girls-Orpheum, Bklyn., 12-17, Chase's, Wash., 19-24.
 Varnas-Grand, Tacoma, Wash., 12-17.
 Vermore and Dionne-Cirque Despard, Calais, France, 12-24.
 Vernon-Columbia, Cincinnati, 12-17.
 Vernon Troupe-Orpheum, Los Angeles, 12-17.
 Von Biene, Aerial-Keith's, N. Y., 12-17.
 Von Wenzl, Mimi-Orpheum, N. Y., 12-17.
 Walters and Prost-Amphion, Bklyn., 12-17.
 Walton, Dutch-Haymarket, Chgo., 12-17.
 Ward and Curran-H. and S., N. Y., 12-17.
 Wartenberg Brothers-Temple, Detroit, 12-17.
 Washer Brothers-Crystal, Kokomo, Ind., 12-17.
 Watson's Farmyard-Shea's, Buffalo, 12-17.
 Welch, Joe-Colonial, Little Rock, Ark., 12-17.
 Weller, Linger-Bijou, Rockford, Ill., 12-17.
 Wells and Sella-Bijou, Rockford, Ill., 12-17.
 Westworth, Rose-Chase's, Wash., 12-17.
 Westcott, Eva-Hopkins, Louisville, 11-17, Olympic, Chgo., 19-24.
 Weston, Al D.-Orpheum, Springfield, O., 12-17.
 Westons, Three-Olympic, Chgo., 12-17.
 Whitner, Oliver-Crystal, Detroit-Indefinite.
 WILDER, M. H.-Alhambra, N. Y., 12-17, Omaha, 11-17, Orpheum, Minneapolis, 18-24.
 Williams, Bernard-Keith's, Prov., 12-17.
 Williams, Gus-Olympic, Chgo., 12-17.
 Williams and Melburn-Bijou, Quincy, Ill., 12-17.
 Wills and Hassan-Hathaway's, New Bedford, Mass., 12-17.
 Wilson, George-Chase's, Wash., 12-17.
 Wilson Trio-Hopkins, Louisville, 12-17.
 Wood and Ray-Auditorium, Lynn, Mass., 12-17, Park, Worcester, 19-24.
 Woodward, George and May-Olympic, Chgo., 12-17.
 Woodward, H. V.-Family, Carbondale, Pa., 12-17.
 World and Kingston-Grand, Indianapolis, 12-17.
 World's Comedy Four-Columbia, St. Louis, 12-17.
 Worrelle, Estelle-Orpheum, Los Angeles, 5-17.
 Wotpert Trio-Keith's, N. Y., 12-17.
 Wright Sisters-Haymarket, Chgo., 12-17.
 Yarrick, Josef-Family, Hazleton, Pa., 12-17, Family, Carbondale, 19-24.
 Yeager and Yeager-Wintergarten, Berlin, Germany, 1-28.
 Yeoman, George-Lyric, Cleveland, 12-17.
 Young, Ollie and Brother-Orrin Brothers, Mexico City, Mexico-Indefinite.
 ZANCIG, THE MYSTERIOUS-Keith's, Cleveland, 5-17, Gloversville, N. Y., 19-24.
 Zanol and Vernon-Imperial, Bklyn., 12-17.
 Zeno, Jordan, Zeno-Filla, Cape Town, South Africa, Jan. 25-March 31.
 Zimmerman, Willy-G. O. H., Indianapolis, 12-17.
 Zinzel and Boutelle-Grand, Portland, Me., 12-17.
 Zingari Trio-Orpheum, Utica, N. Y., 12-17, Richmond, North Adams, Mass., 19-24.
 Zink, Adolf-Empire, Hoboken, N. J., 12-17.

FAIRS AND CARNIVALS

The Parker Amusement Parlor, Walt. McAfferty, manager, opened a week's engagement at Winfield, Kan. 3, to big business.

VAUDEVILLE AGENTS.

VAUDEVILLE AGENTS.

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Booking Exclusively the Following Leading Vaudeville Theatres

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 Henry Myers, Erie, Yonkers.
 Henry Myers, Atlantic City.
 Henry Myers, Doric, Camden.
 Keeney's, Brooklyn.
 Trem Theatre, Trenton.
 Morrison's, Rockaway.
 Henderson's, Coney Island.
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 F. F. Proctor's, Plattsburgh.
 F. F. Proctor's, Poughkeepsie.
 F. F. Proctor's, Newburgh.
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THE ARNOLD SALE.

Third Part of the Famous Collection Autograph Letters and Engraved Portraits.

There was a fine attendance at each of the three sessions of the last of the Arnold sale, several notable collectors of dramatic material, and most of the dealers being present. There was a new Richmond in the field, a Mr. Heise, who hails from the northern portion of New York State. This gentleman was one of the chief buyers in the sale. His purchases; I understand, were for extra illustrating purposes.

6. George L. Aiken, Actor, A. L. S. Dec. 8, 1851, resigning his position in the National Theatre, Boston. Playbill of Bowery Theatre, April 23, 1860. Bought by Mr. Heise, \$1.
 8. Andrew Jackson Allen, Actor and for many years dresser for Edwin Forrest, A. L. S. Dec. 4, 1852, to J. B. Wright, in regard to price for costumes, with Wright's reply. Playbill of Surrey Theatre, 1856, his first appearance in London. Bought by same buyer, \$1.
 21. Fred John H. Anderson, Conjuror, "The Wizard of the North," A. L. S. third person, Jan. 3, 1860. Bought by Al. Fostelle, \$0.60.
 22. Mrs. Ophelia R. Anderson, Daughter of Mrs. Anderson, Bklyn., D. S. March 2, 1841, Receipt for salary. Rare benefit playbill, June 10, 1844. Bought by same buyer, \$0.60.
 29. Madame Augusta, French danseuse, danced at the Park Theatre, 1858. A. L. S. 1857. Portrait as Ophelia, bought by Mr. Heise, \$0.75.
 31. John Bannister, Distinguished comic actor and singer, A. L. S. Jan. 4, 1821, to James Winston, asking for admission tickets to Drury Lane Theatre. Portrait, bought on order, \$1.
 32. John Barnes, Celebrated American comedian; played at Park Theatre, A. L. S. March 16, 1835, interesting letter giving details of his Southern tour. Bought by Mr. Heise, \$1.75.
 33. Pauline T. Barnum, Curious letter in regard to advertising the American Museum in the street cars. Portrait, bought by J. O. Wright and Company, \$2.50.
 34. — A. L. S. May 12, 1874, to William Winter, asking the cause of adverse criticism of his Hippodrome. Portrait, photograph of elephants on the bridge at Bridgeport, and playbill of the Museum, 1863. Bought by Mr. Heise, \$1.
 35. — A. L. S. June 3, 1864, introducing Major Pauline Cushman, with printed account of the attractions of the Museum. Inland. Bought by same buyer, \$1.40.
 38. George H. Barrett, Comedian, A. L. S. May 18, 1854, with portrait; Mrs. Jane Barrett (his wife), A. L. S. Jan. 3, 1853, in regard to Edwin Forrest. Photograph and playbill. Bought by George D. Smith, \$1.25.
 43. Thomas Barry, Actor and manager of the Park Theatre, A. L. S. London, June 18, 1854, refers to the engagement of Louisa Pyne for English opera in America. Photograph and playbill of Park Theatre, New York, 1853, and of benefit at Boston Theatre, bought by Al. Fostelle, \$0.60.
 44. — A. L. S. March 30, 1855, interesting letter relative to portraits of early American actors. Photographs, bought by Mr. Hill, \$0.50.
 45. — Four A. L. S., 1855-55, Theatrical. Photographs and playbill of the Park Theatre, 1850. Bought by Mr. Heise, \$0.35.
 47. George Bartley, One of the first English actors who visited America as a star, A. L. S. 1842, and A. L. S. theatrical. Portrait as Falstaff and play bill, including his last appearance. Bought by Fred Morris, \$0.45.
 49. Mrs. George Bartley, A. L. S. in third person, 1818, with rare colored portrait as Queen Katharine, engraved for "Nolan's Theatrical Observer," and playbill. Bought by same buyer, \$0.50.
 50. Charles Bass, Comedian, played at Park Theatre 1844. Two A. L. S., 1858. Portrait. Bought on order, \$1.
 51. Kate Josephine Bateman (Mrs. George Crowe), One of the famous Bateman children, A. L. S. June 24, 1857, naming terms for the production of the play of Mary Warner in the United States. Bought by Mr. Heise, \$1.30.
 55. Harry Beckwith, A. L. S. to William Winter. Photograph in character and playbill of farewell benefit at Wallack's. Bought by Mr. Odell, \$2.10.
 56. Paul Bedford, English comedian, A. L. S. July 9, 1840, on theatrical matters. Portrait, playbills and announcements of his benefits. Bought by Mr. Forest, \$0.50.
 60. James Bennett, English tragedian, A. L. S. April 22, 1850, theatrical letter. Portrait and playbill of "Shakespearean Fund" performance at Drury Lane Theatre, 1853. Bought by George D. Smith, \$1.50.
 61. — A. L. S. May 10, 1871, to William Winter. Portrait as Iago and benefit playbill. Bought by same buyer, \$1.25.
 67. Sir Henry H. Bishop, Celebrated composer, A. L. S. Nov. 21, 1822, Bought by Mr. Cole, \$1.
 68. William Butler Black, Actor and manager, A. L. S. New York, April 12, 1853, with cut signature. Bought by Mr. Heise, \$0.80.
 71. Book of Letters written by famous old-time actors and actresses, 1842-48, to J. S. Jones, manager of Tremont Theatre, Boston, on theatrical subjects, but from all the signatures have been removed. Among the writers are the elder Booth, Forrest, T. D. Rice, Charlotte Cushman, etc. Bought by W. R. Benjamin, \$4.50.
 72. Julius Brutus Booth, The elder Booth, tragedian, A. L. S. Theatre, New Orleans, March 24, 1830, to F. C. Wemyss: "If you choose to give an engagement on the old terms I shall be happy to engage with you." Bought by Mr. Heise, \$4.50.
 73. — A. L. S. London, March 25, 1837, to F. C. Wemyss: "I have had cause to regret coming to this country, as it has cost me the price of a son's life—My poor Henry died Dec. 25th." Bought by Mr. Benjamin, \$4.50.
 74. — A. L. S. Baltimore, Nov. 4, 1848, to F. C. Wemyss, naming terms for an engagement at the Bowery Theatre. Bought by Mr. Heise, \$6.
 75. — A. L. S. New York, June 20, 1848, to F. C. Wemyss, relative to his appearance in Philadelphia. Playbill of the Bowery Theatre, 1845. Bought by Mr. Forest, \$3.75.
 76. — A. L. S. Dec. 29, 1835, Agreement to play six nights for \$500. Bought by Mr. Benjamin, \$2.25.
 78. Edwin Booth, Tragedian, A. L. S. Dec. 5, 1884, to C. W. Couldock, offering his services, with Jefferson, for a public testimonial; C. W. Couldock, A. L. S. Oct. 18, 1884, playbill of the Couldock testimonial, in which Booth played Hamlet. Bought on order, \$0.25.
 79. — A. L. S. July 5, declining to purchase a picture: "I have been pouring out my cash at a terrible rate all season." Bought by George D. Smith, \$2.50.
 80. — A. L. S. Nov. 18, 1888, to J. H. Brown, thanking him for old playbills. Bought by Mr. Forest, \$2.50.
 81. — A. L. S. Aug. 3: "At present I will not read any books of any description," etc. Bought by same buyer, \$2.50.
 82. — A. L. S. Feb. 16, 1865, to George Ryer: "The Count Jeanne's libel suit has kept me busy the past few days," etc. Bought by George D. Smith, \$3.
 83. Julius B. Booth, Jr., Tragedian, brother of Edwin, A. L. S. March 20, 1871, to William Winter: "I expected to see you at Boucicault's first night," etc. Photograph. Bought by Mr. Heise, \$1.
 84. — A. L. S. Nov. 28, 1873, to J. S. Schenck, Photograph, playbills and cuttings. Bought by same buyer, \$1.

MUSIC PUBLISHERS.

THAT
BIG
SONG
HIT

"Can't You See
I'm Lonely"

Published by **Sea-Shell** NEW YORK
100 West 27th Street



Charles K. Harris has in preparation a new song to be issued shortly, on the order of his "After the Ball." For the past ten years Mr. Harris has been in receipt of thousands of letters from professional people all over the world asking him to write another "After the Ball," and he has done so. The song will be placed upon the market shortly. The illustrations have already been completed and they will be issued about Feb. 15. Thousands of dollars have been spent securing scenes, postings and situations. The song will be introduced by a great many singers who helped to make "After the Ball" famous, as they have seen manuscript copies of the song and one and all predict it will create a much greater sensation than its famous predecessor.

The Empire Comedy Four introduced "Katie, Dear" recently and they report that it is a genuine success. This song is published by the New York Publishing House.

"The Moon Has His Eyes on You," as sung by Laura Howe and her Dresden Statuettes, is the vocal hit of the act.

Donna Seymour in The Matinee Girl is featuring the "Peter Piper" song and has just written for orchestration of Tom Bernard's "Indiana Along Broadway." Miss Seymour is a favorite and gives her songs a splendid interpretation.

"Since Nellie Went Away," the new ballad, is heard in all of the cafes about New York every night. Carl Stumpf, who is filling a long engagement at one of the big uptown resorts, says that it is the best song he has used in years.

Jerome H. Remick's publications are in great demand. Bertha A. Hollenbeck is using with much success the new "Mocking Bird" song. When the Mocking Birds are singing in the "Wildwood," James F. MacDonald has made a big hit with the novelty song by William and Van Alstyne, entitled "Cheyenne." Thomas Henry in McFadden's Flats has introduced Al Gumble's novelty song, "Jasmine," which he claims is better than "Josephine, My Jo." Minnie Harrison is also using the new "Mocking Bird" song. Jessie Mae Hall continues to use "In Dear Old Georgia," supported by the entire company and her show girls in The Street Singer. Melville and Stetson are using "Silver Heels" to great advantage. Minnie Lincoln Pixley, of the "Factory Girl" company, is also using "Silver Heels" with much success. Remick and Gaugler recently introduced the new song, "Jasmine," and report it a positive success.

Felix Feist continues his successful trip in the West and reports that his new song, "Can't You See I'm Lonely," is taking the West by storm. It is popular everywhere.

The C. C. Pillsbury Company, of Minneapolis, is elated over the success of the waltz song, "On a Holiday," and the march song, "Baby Blue," and "Eleanor." Slides are now ready, being furnished by Eugene Cline, 59 Dearborn Street, Chicago.

The Vincent Bryan Music Company announces that the novel song, "What's the Use of Knockin'?" is now an assured success. It being the feature song of many well-known acts in vaudeville.

The Aurora Piano Company, of Aurora, Ill., has just issued a new song, entitled "I Can Part with All but You," which is heralded as the sweetest love song ever published.

Verne Armstrong's song, "I Could Learn to Love You If You'd Let Me Try," is a popular favorite. Many singers are using this song with more than ordinary success.

Jessie Mae Hall continues to use the new "kid" song, "I Won't Play Unless You Coax Me," to advantage. Many critics have mentioned this song as being the most sensible "kid" song offered in years.

The rustic ballad, "Since Nellie Went Away," has made a decided impression on the singing public, many top-liners using this song as a feature. It is published by the New York Publishing Company, 24 East Twenty-first Street.

That popular songs run in cycles was never more aptly and convincingly proven than by the present craze for "father" songs. To use the vernacular, the "old man" is at last getting a father for a change, and a welcome change it is. Other song cycles from the house of Joseph W. Stern and Company which have from time to time attracted public attention in the field of popular music publishing are as follows: State cycle—"Bred in Old Kentucky." "Girl I Loved in Sunny Tennessee." "My Little Georgia Rose" and "My Heart's To-Night in Texas." Mother cycle—"Always Take Mother's Advice." "Mother Was a Lady" and "Whisper Your Mother's Name." One-word cycle—"Because." "Maybe." "Believe." "Sometimes." "Loveland" and "Dearie." Little girl cycle—"Little Girl, You'll

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Dedicated to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. New York, Feb. 17, 1906. No. 42

The Blue Ribbon Burlesquers are making a feature of "The Tale of a Stroll" and "It Makes Me Think of Home, Sweet Home," and have been meeting with great success with both of these big hits. Also Ed. T. Mora, the well-known lyric tenor, who is making a feature of "Just One Word of Consolation," "Fly Away, Birdie, to Heaven," "Dreaming, Love, of You," and "Sister."

The Imperial Four have a beautiful arrangement for their different musical instruments of "Just One Word of Consolation," "Dreaming, Love, of You," and "It Makes Me Think of Home, Sweet Home," which numbers they deliver with the most beautiful harmony ever heard on the Vaudeville Stage.

Charles Forman, of the Gay New York Co., reports good success with "Dreaming, Love, of

You" and "It Makes Me Think of Home, Sweet Home."

At Madison Square Garden, the annual entertainment and ball of the New York Letter Carriers Ass'n, the big feature of the show was "The Tale of a Stroll" and "It Makes Me Think of Home, Sweet Home," which were produced in a most beautiful and elaborate manner, under the able management of Mr. Pete Lawrence, of Lawrence and Jennings. These numbers created a furore, and were sung at both performances to over 15,000 people, receiving tremendous applause.

Alice Jennings, the well-known contralto singer, will make a feature of "Dreaming, Love, of You" and "Sister" the coming week at Pastor's. As Miss Jennings is an Artist of ability, her appearance at Pastor's spells success.

Do "Won't You Be My Little Girl?" and "That's When You'll Miss Me, Little Girl." Moon cycle—"Nobody's Looking but the Owl and the Moon." "What's the Matter with the Moon To-Night?" "Lazy Moon" and "Harvest Moon is Shining on the River." Oriental cycle—"Oriental Echoes," "The Oriental Coon," "Milo" and "Alexandria." Girls name cycle—"Rosie O'Grady," "Elsie from Chelsea," "Polly Prim," "Plain Mamie O'Hoolley" and "Peggy Brady." Valley cycle—"In the Valley Where Blue Birds Sing," "Valley of Rest" and "In the Valley that the Sunshine Never Leaves." Geographical cycle—"Egypt," "Mexico," "Lalawana's Shore" and "Castle on Nile." Love-sick cycle—"I Like Your Way," "Give Me Your Heart, Love," "Let Me Write What I Never Dare to Tell" and "Dear Starry Eyes, Goodnight." Tree cycle—"Under the Bamboo Tree," "Any Old Tree Will Do" and "Under the Lovesick Tree." River cycle—"Congo Love Song," "Down Where the Silvery, Mohawk Flows," "Where the Susquehanna Flows," and "Moonlight on the Mississippi." Eyes cycle—"Girl with Changeable Eyes," "Katie's Eyes Are Irish," "Turn Those Eyes Away" and "Maiden with the Dreamy Eyes." The question naturally arises, after the "father" cycle has run its gamut, What next?

Walter Jacobs, the Boston publisher, reports that all of his publications are meeting with unusual success, "My Dusky Rose" being as popular as the famous "By the Watermelon Vine."

Gus Edwards' new song, "If a Girl Like You Loved a Boy Like Me," is very popular, being sung and whistled everywhere.

The new songs offered by H. A. Sage, 117 West Fort Street, Detroit, entitled "Do Dreams Come True?" and "All I Want is a Sweetheart," are both meeting with success. He announces that orchestrations are ready.

The new songs published by C. L. Partee include "Back, Back to the Dairy," "Never Get Enough to Eat" and "On the Side Streets Around the Town," all of which are being used extensively in vaudeville.

Phil Cook, of Cook and Sylvia, who won the championship medal for buck dancing at Pastor's Employees' Ball, is as good a singer as he is a dancer, and it is worth while hearing him and his partner sing "Paddle Your Own Canoe" and "I Want Somebody to Love." These are from the house of Haviland.

The Two Musical Thors write Stern and Company as follows: "Orchestration and piano copy of 'Priscilla' received. We put it on in five shape last night, using it as our fourth xylophone number, and it even went stronger than the standard overtures we play. It really surprised us and we are well satisfied that it will be the strongest number in our act as soon as we become a little more familiar with it."

One of the features of Pastor's bill last week was Tyce and Jermon. They are introducing "When Mose with His Nose Leads the Band" and "Just a Little Rocking Chair and You."

H. A. Sage, the music publisher, of 117 West Fort Street, Detroit, wants to communicate with traveling directors or pianists who want a little exercise on the side showing his popular music to the dealers. Here is a chance for extra money for some enterprising people.

ELKS.

On Wednesday evening, Jan. 17, Frank Fuhr, musical director of Haverly's Minstrels, was initiated at the rooms of the Minneapolis Lodge at the request of Greeley, Col. Lodge. After the ceremony a social session followed.

The Charlottesville (Va.) Lodge held a bazaar in their new hall Feb. 5-6. The receipts will be used to furnish it completely.

The Lodge of Bisbee, Ariz., gave a smoker, 9, after the performance of West's Minstrels and had the company as guests. Manager Ricaby presiding as toast master. Mr. Ricaby was made the victim of a badger fight.

The Elks Lodge of Baryrus, O., have moved into their new house. Finest in this section of the State.

The Gloucester Lodge held their second anniversary banquet Jan. 13 and covers were laid for 125.

The lodge of Bristol, Conn., No. 1010, was instituted Jan. 24 in the presence of one thousand visiting Elks. The charter list of sixty-two covers prominent citizens, including two senators and three judges. New Britain, 95, worked the degree, and the Grand Lodge officers installed the lodge. At the banquet in the armory after exercises in the opera house Editor Arthur Marland of the Antlers made the principal speech. Chas. S. Andrews, past exalted ruler of New York, No. 1, Exalted Ruler Phillips of the same lodge, and Otto Wettlauser of Hoboken also made addresses.

A lodge was installed in Tipton, Ind., on the afternoon and evening of Feb. 1, with a charter membership of 125. The work was exemplified at the Mats Opera House.

Plainfield, N. J., lodge will present a minstrel show Feb. 15. Many prominent New Jersey Elks will take part.

ARENA.

BIRMINGHAM, ALA.—Rells and Dowds' Circus, quartered at Smith's Park, was sold under the hammer Jan. 17 to C. H. Thompson, of Boston, Mass., for \$25,000, and will go on the road under the title of the Thompson Shows early in April.

MUSIC PUBLISHERS.

Song Illustrators

Wouldn't you like to get something in a new style of pictures?

The slides for

ON A HOLIDAY

are entirely different from the rest. If you like march songs, then

ELEANOR
OR
BABY BLUE

Secure slides of Eugene Cline & Co., 59 Dearborn St. or Chicago Transparency Co.

The song or orchestration free for program.

C. C. PILLSBURY COMPANY,
Minneapolis, U. S. A.

MUSIC PUBLISHERS.

YIP! YIP!! YIP!!!

HOP ON MY PONY

GET THE NEW
COWBOY SONG

— BY —
WILLIAMS AND VAN ALSTYNE

CHEYENNE

(SHY ANN)

This is a great song—it is a novelty—better than "Navajo"—Don't forget to send for it now—

Jerome H. Remick & Co.

45 W. 28th Street, - New York
Mose Gumble, Gen. Mgr. Prof. Dept.

VINCENT BRYAN MUSIC CO. 6 WEST 28TH STREET NEW YORK

Announce their Motto Coon Song, read the chorus.

WHAT'S THE USE OF KNOCKIN'?

Chorus of the new coon song by Bryan and Edwards.
What's the use of knockin' when a man is down?
If he's down ain't that enough?
What's the use of bein' rough?
Tell all that's good about him if you will.
If you cannot praise him, then you ought to keep still.
Have a little pity for the one who falls.
There's too many hammer throwers round.
Lay your hammer on the shelf, you may need a boost yourself.
What's the use of knockin' when a man is down?

Also the sure fire hits, "Right in This Old Town" (topical), "Out in an Automobile" (Waltz-song by Gus Edwards), "G. O. P." (comic), "Good Bye, Maggie May" (March song). Call or write.

VINCENT BRYAN MUSIC CO.
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This is that great, sweet, melodious original and most popular waltz song in the world,

"If a Girl Like You Loved a Boy Like Me"

By COBB AND EDWARDS

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If you'd let me try.

And every body wants it—Send program for Copy—No Cards.

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Singing
Soubrette?

J. H. Remick & Co.
45 W. 28th St.
N. Y.

IF SO, READ THIS CHORUS—

I won't play unless you coax me—
I don't like you any more;
I won't bring you any candy
When I come back from the store,
I won't help you wash the dishes,
You can bake the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

MY DUSKY ROSE

Is the latest by the composer of the famous "By the Watermelon Vine, Lindy Lee."

WALTER JACOBS, 167 Tremont Street, BOSTON

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CRUSOE'S
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Marie Cahill's New Song
Hit in "Moonshine."

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Colonial Intermezzo and
Two-step by composer of
"Peter Piper," "Polly
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the Century. Song in
"Sergeant Briss."

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Novelty Song Success of
"Bates in the Wood"
Production.

DEALERS—Send for special trade rates on above.
JOS. W. STERN & CO., 34 East 21st St., New York

Golden Autumn Time
My Sweet Elaine
New Rustic Ballad by
writers of "Sweet Adeline," and "Harvest
Moon is Shining on
River."

"I NEVER GET ENOUGH TO EAT"

"On the Side Streets 'Round the Town," but "They All Spoke Well of You," "My Sunburnt Lily" while the "Lights of Home" were brightly shining on "Just a Picture of You," "Back, Back to the Dairy." Professional copies of these seven Great Popular Songs will be sent FREE to professional singers only, sending program, on receipt of a two cent stamp. Get in line with the headlines and send for them now.

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Send us a good poem, a good melody or a complete work. We have no favorites writers. All have equal chance. All letters answered promptly.

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JAMES A. BLISS
With HENRY E. DIXEY in "THE MAN ON THE BOX."
Management W. N. LAWRENCE
Broke all records at the Garrick Theatre, Chicago, two weeks. Milwaukee, week Feb. 11.

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LEADING MAN
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BERT COOTE
Care S. K. HODGDON, St. James Bldg., New York. London address, 150 Oxford St., London, Eng.

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Manager HENRY HORTON in EBEN HOLDEN
Now on our Twenty-Fifth Successful Week
I wish to acknowledge thanks for the many offers received in answer to last week's advertisement and take this opportunity to announce that I will continue to be associated in the above capacity with MR. HENRY HORTON.
Address as per route in THE MIRROR.



Realistic Pointers.
It is the people who go early to avoid the crowd that makes the crowd.
The man who shakes hands the hardest is usually the hardest to shake.
JACK E. MAGEE
The Philosophical Comedian.
Nearing Lotta's Fountain with The Yankee Doodle Girls.
Most actors prefer a small role to an entire loaf.

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